

MUSIC ON THE HEARTH. By PHYLLIS MONKMAN.



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EVERY FRIDAY.

Two Pence.

# My Invisible Audience

By VLADIMIR de PACHMANN

THERE is no wireless listener who is not familiar, to some extent, with Beethoven, Brahms, Schumann, Liszt, Chopin, and Godovsky. The spirit of their work lives, but to the majority of people their names are merely names. To me these great men are living personalities, friends.

Shall I be accused of egotism if I say that I am the only living link with these super-musicians of the past? Those who read on will see that this is true. In the little spare time that he had as a University professor, my father taught me to play the piano, which he thought was the best instrument. He would not allow me to practise for more than one hour a day, but he was greatly astonished by my progress. In less than two years I frequently played trios with a violin and cello.

When I first went to the Conservatoire of Vienna to apply for admission, I was asked by Professor Dachs to open my roll and choose the piece I preferred to play. I promptly told the professor that if he would name any musical composition I would endeavour to play it from memory. Turning a stern and almost reproving glance upon me, the professor said that the Conservatoire was no place for joking. So I sat down and played Liszt's Selection from Verdi's *Rigoletto*.

When I had finished the wonder-struck professor, bereft of words, ran to call the Principal of the Conservatoire, the famous Professor Helmesberger. He requested me to return the following day and to prepare two studies of Chopin. I came back, punctually, and played the pieces, turning over the pages of the music myself. Afterwards, I showed the astonished professors that the

music book had been upside down all the time! Then I told them that I was prepared to play the whole forty-eight preludes and fugues of Bach in any key they might desire. I then played Chopin's Sonata in B Minor.



VLADIMIR de PACHMANN

the veteran pianist, world famous as an exponent of Chopin's music, tells in the accompanying article some interesting memories of his long life as a musician.

The divine strains being hushed, Professor Dachs, sensibly affected, embraced me and said, 'My boy, I heard those things played by Chopin himself. Your playing is perhaps

better, and he could not but be flattered by your perfect rendering.'

I met Brahms at Vienna, too, but my most intimate friend was Liszt. He was a great man. And in spite of his enormous, powerful hands, he was really full of tenderness. I can recollect clearly the day when Liszt received the news that Wagner was dead. He was teaching some pupils at the time, when somebody came in with the news. Papa Liszt merely looked unconcernedly at his informant, and said: 'Enough, I have nothing to do with the dead!' But when the class was over I found him in his room weeping like a little child.

This wonderful man gave me much encouragement, although I was only a youngster. A year before he died Liszt gratified my ambitions and took me to lunch with Wagner. I found Mme. Cosima Wagner charming, and at table Liszt poured out the wine and Wagner lighted our cigars. Afterwards, I played for them. Papa Liszt asked me to play a Ballade of Chopin for the great man. I played with all my soul, and when I had finished, the great Wagner took my hand and kissed it. 'One day,' Liszt prophesied, 'you will be a great pianist.'

Amazed that so great a musician should kiss my hand, I fell on my knees and sobbed. 'Master,' I cried, 'it is I who should kneel at your feet and kiss your hand.' But Wagner would not listen. He told me that he usually hated the piano, and that he was born for an orchestra. This was at Bayreuth in 1882. Later, he told me that if I would come to play for him again, he could listen to me all day.

(Continued overleaf)



## My Invisible Audience.

(Continued from the previous page.)

Liszt's prophecy has since come true. But I have become well known as a pianist only in the last few years, and I am now nearly seventy-eight years of age. When people tell me that I play with the fire of genius, and with a technique as effortless as a flowing stream, they do not perhaps realize that I have spent thousands of hours at the piano, and that I must have perfection before I allow the public to hear any piece that I propose to play. I have practised one passage of Godovsky's no less than 13,000 times, and I must yet play it many more times before I feel justified in playing before an audience.

Some years ago, to practise for two hours would fatigue me. Now, in my old age, I could play for twenty-four hours at a stretch if I had not to stop for food and sleep. My system of playing, which does away with the fatigue ordinarily associated with the piano, enables me, whilst playing, to have my hands always in a perfectly straight line with my wrists. There is no lateral movement of the wrists whatever and, in consequence, there is no strain. At all times the arm is perfectly relaxed, and all side to side

movements proceed from the elbow, not from the wrist.

In my method of fingering, the thumb is never allowed to touch a black key, except at the ends of the keyboard, because doing so necessitates an unnatural movement of the wrist, which causes fatigue. I strike with the last joints of the fingers, not with the high wrist and the hammer stroke from the knuckles taught to-day.

Always when I play I have a second audience, an invisible audience gathered about my piano. As I close my eyes I see them, nodding, smiling, bowing grave approval, advising, praising, encouraging me. Beethoven, that gentle soul of soaring inspiration; Schumann, the spinner of exquisite melodies; Chopin, the fiery spirit who loved life and loved death; Papa Liszt, so quick to give young genius its due; Brahms, with his mastery and his companionship. These invisible spirits are my real audience. For their approval I live and work. And how can a man do less than his best with such presences as these to spur him on?

## Music on the Hearth.

By Phyllis Monkman, the popular musical-comedy star.

IN a multitude of ways modern life calls for the leaven of variety. It has become as necessary to twentieth-century existence as the air we breathe. In providing amusement, as varied as it can be made, the modern music-hall is rendering a great service to the community, even if it is only by educating a people who are renowned for taking their pleasures sadly, in the healthy art of happy laughter.

To-day, thanks to wireless, it is possible to bring the service of the music-hall to the fireside of the humblest home, even to homes in the country districts where people cannot, for economic or other reasons, find their way to the large towns where the music-hall flourishes.

In these wonderful days, however, it is quite possible to laugh heartily at something that has been said or sung five hundred or a thousand miles away. There is no need to move from your armchair by the fireside, or from your bed, if you're ill, to enjoy good, health-giving laughter.

And so the music-hall of the big city has dropped from the clouds on to one's hearth, and all may gain admittance and become members of that vast audience and enjoy hundreds of performances—without once having to wait in a queue—and all for ten shillings a year! It remains for us the greatest of our modern miracles. Yet we are getting so used to it that it is rare indeed if anyone gives it so much notice as the flicker of a surprised child. Yet it is bringing about nothing less than a revolution in our modern life. It is doing more than anything else to make life worth living in country villages, in industrial areas, and on lonely farmsteads.

Visualize one of the thousands of picturesque farms in any part of the British Isles. You see, perhaps, a tiny homestead clinging to the side of the great chalk hills, and wonder how the folk manage to carry on in such an out-of-the-way spot. But to-day, if you look more closely, you will see a light pole running up the side of the chimney stack, and you suddenly realize that these farm folk are just as well informed as to what is going on in the world as we townsfolk are who cluster in crowds around Piccadilly Circus.

Peep into this same farmstead at night. A blazing log fire; old and young are gathered around it. Are they glum and silent, not knowing how to spend their leisure hours after work? Not a bit of it. These folk are alert and keen and cheery, for they are listening to a rollicking song from Daventry, or to a violin played by a master hand in London, or to a droll comedian five hundred miles away.

This is the kind of pleasure and occupation for leisure hours which will oil the wheels of industry in country or town more than anything our legislators can devise. These listeners around the log-fire feel that they are no longer out of the main stream of the world's life. They know that they are taking part in the biggest co-operative enterprise in existence—the sharing of pleasure with millions of others, and they feel they really belong to the family of the nation.

One of our greatest post-war problems is the depletion of our countryside of its young manhood and young womanhood, and the effect this exodus has had on agricultural industry. Until lately, the common complaint has been that life in the village was so drab and dull that it was not to be borne. The coming of wireless has changed all that. Most of the interests which make town life worth living, music, theatres, dances, lectures, are carried through the ether to the remotest parts of the land.

What will be the outcome of all this? The countryman and his family will be willing to stay on the land, and inevitably thousands more will retrace their steps from the towns. A contented countryside means a more prosperous and efficient agriculture. The villages to-day, in need of a little relaxation, need not wait for the annual visit of the swings or roundabouts, or a band of strutting players. Every night famous singers and players and comedians drawn from every branch of the musical and theatrical professions are ready to enter cottage and farmstead and manor house to entertain the occupants. Henceforth, every village hall and club can become a concert hall, a theatre and a college by the aid of a wireless set and a loud speaker.

## A Breath of Fresh Air.

By A. Bonnet Laird.

(A. Bonnet Laird's talks from '2LO' on Wednesday afternoons have become one of the features of the broadcast programme. In this column he will pass on, each week, the most interesting items of open-air news sent by listeners who, in every part of the British Isles, are watching Nature in her many moods.)

THOSE few words of mine about the flowers which our village folk used, in olden times, for dyes, have brought me a shoal of letters, and I must confess I am baffled to give you the exact way of it. I said so at the time, remember; but there must be, as I suggested, one old man or woman, in almost every village, who will be able to recall how to set about preparing the various dyes.

Here, though, I give (as several listeners have asked, who had not paper and pencil by them when I was speaking) a few plants and so on—not all of them, by any means—which need to be, and might be still, used to produce various colours—

Yellow: Dyers' Rocket (a kind of wild mignonette). Boil the whole plant when in flower. Buckthorn. Gather before they ripen. (They will also make a green dye, if the juice is mixed with gum arabic and lime water). Dyers' Greenwood (pale) pear leaves.

Brown (tawny): beetroots; (rusty), alder bark. Mauve: Red rose petals.

Green (dark, almost black): Yellow Iris root; (light), elder leaves.

Blue: Chicory leaves; Isatis tinctoria (woad). To deepen the shades, one listener recommends adding alum or a little copperas.

It is just as well that that Scout camp cut short my spell of sleeping out of doors, with my hammock slung between an elm (at my head) and an ash at my feet. 'No one in this part of the country would risk that,' says a listener from Malvern; 'for quite suddenly, without warning and without wind to cause it, the elm branches drop off, and woe betide the sleeper beneath!'

My elms have stood sturdily enough ever since I have known them; but a warning of that sort is not to be despised, and when next spring brings round clear nights that invite me to sleep under the stars, I shall choose another tree out of the many in my garden as my bedpost.

### The Beloved Highwayman.

Second only to Robin Hood, I suppose, Dick Turpin, of all bold robbers, has the greatest hold on our countryfolk's hearts; and though—as I said in a B.B.C. anniversary note last spring—he was, in real life, by no means the gallant gentleman of the road over fancy paints, though that rousing ride to York on Black Bess is only, alas! a pleasant taradiddle.

I am reminded of them by a letter from Nottinghamshire, telling of the New Inn, no longer an inn these days, but near where the Kilmington Road crosses the Fosse. Here it was that Black Bess mounted the staircase, during Turpin's halt on his famous ride. 'It is quite possible to believe, too,' says my friend, 'after having seen the stairs. They are solid stone, very wide and deep.'

That legend, which has its home near one of the most glorious viewpoints across the Vale of Belvoir, is only one of many. Right close to ever-spreading London—almost, indeed, within its tentacles—there is a small inn I know whose landlord's daughter, they say, Turpin courted years ago, and close by, in the woods, there used to be a cave where he used to count the spoil, leaving that part of it, which he was putting aside for a rainy day, under her care.

How many other inns and villages and odd bits of highway, I wonder, have their legend of Turpin or other highwaymen? Maybe, listeners who, in their walks, come across old legends of the 'Stand and Deliver' gentry will pass them on, for all of us to share.

(A. Bonnet Laird dispatches one of his broadcast books each week to the sender of the most interesting item of Nature news.)



# London and Daventry News and Notes.

THE fourth birthday of the B.B.C. falls on Sunday,

November 14, and arrangements are in hand to mark the occasion, as has been done in previous years, by a series of special programmes. The week preceding November 14 has been chosen, partly because it will include a concert which Dr. Richard Strauss, the world-famous composer, will conduct at the Royal Albert Hall. All the programmes during this week will be simultaneously broadcast from all other B.B.C. stations, and further details will be published in the next issue of *The Radio Times*.

The Commander-in-Chief, Portsmouth, has kindly given permission for a special broadcast to take place on Trafalgar Day, Thursday, October 21, from H.M.S. Victory, Nelson's old flagship. The character of this programme has not been yet decided, but it will, of course, be in keeping with the traditions of what is, perhaps, the world's most famous warship. The transmission will take place between 6 and 7 p.m.

Miss Victoria Manks will give her first radio performance from 10.15 to 10.30 p.m., on Tuesday, October 19. Many listeners will hope 'Won't you Come Home, Bill Bailey?' will be included among her songs.

An excerpt from *Tip-Toes*, the successful musical comedy at the Winter Garden Theatre, in which Miss Dorothy Dickson and Mr. Laddie Cliff are performing, is to be broadcast on Friday, October 22. It is hoped to include some of the most popular of George Gershwin's delightful syncretized music, including, for instance, 'That Certain Feeling.'

The anniversary of the death of Frederic Chopin, the greatest of all poets of the piano, who died seventy-six years ago, will be fittingly marked by a pianoforte recital of some of his works on Sunday, October 17, by Mr. Jan Smeterlin. Mr. Smeterlin, who as an interpreter of Chopin has favourably impressed music critics by his recitals in this country and elsewhere, is an artist new to wireless, though he has made many friends through his concert appearances.

Other music in the programme on that evening will be provided by the ever-welcome Osmano Oetel, with songs by Miss Caroline Hatchard.

It is just a year since the death, much too early, of Eusthace Martin, who had risen to a foremost place among contemporary writers of light music, particularly of songs which were admirable of their type. As recently as September 28 of last year Mr. Martin himself conducted a programme of his music at the London Station, but within a few days he was lying in hospital with an illness that was to prove fatal. Mr. Herbert Hayner is an artist who has had probably more to do with Mr. Martin and his music than any other singer, and he will take part in a programme of Eusthace Martin music on Monday, October 18. It is a tribute to the late composer that this programme will be almost identical with the one conducted by him a year ago.

Schlom is a subject dealt with so artistically and so beautifully as is the old, old story of 'The

Pied Piper' in Herbert Ferner's lyric drama *The Piper*, which will be broadcast on Monday, October 18, at 10.15 p.m. Brienly, Mr. Ferner moulds his story round the idea that the Pied Piper was actually a messenger from 'the land beyond the veil' whose music few hear, but whose call all must follow at last. Having rid the town of Hamelin of rats and been deprived of his rightful reward by the Mayor and Corporation, he calls all the children round him with his bewitching music and leads them in a follow-my-leader dance round the square and away into the distance, and they are never seen again. The piper's music is played by a solo clarinet player who is included in addition to the clarinet of the orchestra. The solo part will be taken by Mr. Frederick Thurston, while that of the Pied Piper himself (the principal one in the opera) will be taken by Mr. Kingsley Lark.

Captain Harry Graham on Friday, October 15, experience an entertaining quarter of an hour.

There has been an unprecedented demand for copies of the Talks Syllabus covering the autumn and early winter period. In the ordinary way, 10,000 copies are printed and these are sent out to education authorities and other bodies responsible for education, and are also offered by microphone announcements to anybody sufficiently interested in Talks to send a stamped addressed envelope. This number was exhausted within a day or two and a second edition of 2,500 was applied for within a week. There is no doubt a growing interest in Talks which was in some measure responsible for the flood of applications for the syllabus, while the coincidence of the National Radio Exhibition at Olympia may also have had something to do with the increased demand, a great number of copies having been applied for at the B.B.C. exhibit there.

Russian music will occupy the whole of the main part of the evening programme by the Royal Artillery String Band on Wednesday, October 27. Capt. E. C. Stretton, M.V.O., who has made a special study of the light music of that country, being the conductor.

Some time ago, during the broadcasting of a Somerset folk-song feature, the various items were introduced by a West Country character under the name of 'Jorge Balsh,' Jorge, whose real name is W. M. Jones, is an amateur artist of considerable ability in his particular sphere, and he is going to give, all by himself, a programme of Somerset dialect poetry and folk songs at 10.15 p.m. on Tuesday, October 26.

It is hoped to broadcast speeches by members of the Imperial Conference on the occasion of the Empire Press Union dinner, including those by the Prime Minister of Australia (the Rt. Hon. S. M. Bruce) and the Prime Minister of New Zealand (the Hon. J. G. Coates), which is to take place on Wednesday, October 20.

Programmes by the R.A.F. String Band will be relayed from the Motor Industries Exhibition at Holland Park Rink, between 6 and 7 p.m., on October 18, 19, and 20. An excerpt of 'straight' music by the Grenadier Guards Band will be relayed from the first Motor Show Ball at the Royal Albert Hall, between 9 and 9.30 p.m. on Thursday, October 28.

The competition announced in the last issue of *The Radio Times*, which was to have taken place on Monday, October 18, in which listeners were asked to identify the voices of people whose photographs were to be published, has been postponed.

Those who heard Mr. Cecil Levin's first talk on 'Peking—the Forbidden City' will look forward to the continuation of this most fascinating series on Chinese Life, Custom and Legend, which he is giving on Saturday, October 19. On the same evening, Mr. W. H. Reed, leader of the London Symphony and Royal Philharmonic Orchestras, will deal with the history of the violin.

## Some FEATURES in MANCHESTER'S CIVIC WEEK Programmes.

Sunday	3.45 UNITED CIVIC WEEK SERVICE, relayed from Albert Square
	4.0 Three Half-Hour Recitals—EDWARD ISAACS, FRANK MELLINGS and JOHN BRIDGE
	9.15 RED ROSE CONCERT, relayed from the Hippodrome
Monday	7.40 The Rt. Hon. MILES E. MITCHELL, Lord Mayor of Manchester, <i>The Meaning of Manchester's Civic Week</i>
	8.0 Concert by Past and Present Students of the ROYAL MANCHESTER COLLEGE OF MUSIC
Tuesday	Mr. E. A. BRANE, <i>The Manchester Ship Canal</i>
	Mr. SPURLEY HRY, <i>Manchester's Progress in Education</i>
Wednesday	1.15 THE EDITH ROBINSON QUARTET relayed from the Houldsworth Hall
	6.45 Mr. EDWARD LIVING, <i>The Manchester Broadcasting Station</i>
	7.40 Concert by the MANCHESTER CITY POLICE
	Sir ROBERT PRADOCK, <i>The History of the Manchester Police</i>
Thursday	7.40 Mr. W. HOWARTH, <i>Manchester and the Cotton Industry</i>
	8.0 'THE JEFFERSONS'—the first of the Lancashire Play Series
Friday	1.15 Concert by the MANCHESTER CONTEMPORARY MUSIC CENTRE
	5.30 Speeches at the meeting of the CLASSICAL ASSOCIATION, relayed from the Whitworth Hall
	7.40 Professor H. B. CHARLTON, <i>Manchester and the Drama</i>
Saturday	7.40 Mr. L. STANLEY JUNT, <i>Manchester's Libraries</i>
	8.0 Gams from the Operas, rendered by the MANCHESTER BRECHAM OPERATIC CHORUS

The Swiss Yodelling Quartet, who are on a visit to England, will take part in a variety programme between 10.15 and 11 p.m., on Friday, October 22. The Vladimiroff Ballet Orchestra and Miss Alice Melville, impersonator and a newcomer to broadcasting, will also take part.

There is a certain type of opera which appears mainly to have been written as a peg on which to hang florid coloratura soprano arias, and it has been suggested that some examples of these would be suitable for broadcasting if arranged in an abbreviated form and with a great deal of the dialogue and less important passages omitted. It is proposed to try some experiments on these lines on Friday, October 29, between 8.30 p.m. and 9.30 p.m.

There must be many people who are interested in what can most appropriately be termed 'The Aunt Question.' They will, if they listen to the second of the series of humorous talks by



# News From the Provinces.

## MANCHESTER.

**A**N example of how municipal authorities can co-operate to the mutual advantage both of themselves and broadcasting is provided by a concert which is to take place at the Palace, Burnley, on November 21. This concert, which has been arranged in conjunction with the civil authorities, will be given by the Station Augmented Orchestra, the solo artists being Mr. Arthur Catterall (violin) and Mr. Norman Ailin (bass).

During the forthcoming season the Manchester Dramatic Company will broadcast several long plays, and between these performances many interesting short sketches will be given. In the week beginning October 10, two plays will be produced, the first, *The Gift*, a symbolic play, and *George Propose*, a comedy, followed by *The S.D.S.*, a dramatic sketch in one act.

An interesting pamphlet is being prepared giving details of the autumn series of school transmissions, which will be broadcast from Manchester and Daventry. Copies can be obtained from the Manchester and Liverpool Stations, but for the guidance of listeners a summary of some of the talks is appended.

On Mondays the Rev. H. Allen Job, F.R.G.S., will give 'Travel Pictures of the British Empire,' his subject being Australasia, and from Monday, November 1, this series is being continued by Mr. J. W. Price, F.R.G.S. His subject is Canada.

One frequently hears expressions from people that they wish greater knowledge with regard to art had come their way. They should hear Mr. Lawrence Howard, M.A., Curator of the Manchester Corporation Art Galleries, on Tuesday evenings when he talks on 'Landscape Painting.'

The story of English Music as told by Miss Elfrida Vipont on Wednesday evenings is another interesting series.

An Archaeological series of chats, under the title of 'Lancashire's History in Stone and Brick,' will appeal to all Manchester listeners. These talks are to be given on Friday evenings by Miss Bertha Hindshaw, of the Horsfall Art Museum, Ancoats. They are comprehensive, covering such subjects as the life of Lancashire's early inhabitants, the effect of Roman and Norman conquests, and many other interesting topics leading up to the present era of industrialism.

## LIVERPOOL.

**LIVERPOOL CALLING** is the title of a new radio revue, written and presented by Edward P. Genn, which is to be broadcast on Monday, October 18. The cast includes Mr. Tommy Handley, a native of Liverpool, Miss Doris Gambell, Miss Jean McGregor, and Parsell and Stanbury. We are also promised a beauty chorus, and the picture will be framed by the Station Revue Orchestra, and compered by the Showman. The sketches include 'A Rushing Drama,' 'A Nightmare of 1925,' and 'Courtship by Proxy.'

## CARDIFF.

**'A Romantic Lovers'** on Tuesday, October 12, listeners will find love songs taken from romantic operas. The orchestral music is appropriate to the theme of the programme and among the items will be included the famous Prelude from the greatest love opera of all, *Tristan and Isolde*, as well as a selection from Verdi's *Otello*. Another interesting item in this programme is a new version of *Romeo and Juliet*, written by the English composer, Herbert Bedford. The parts in this new version of *Romeo and Juliet* will be taken by Miss Esther Coleman and Mr. Roy Henderson.

Cardiff listeners will be particularly interested in the play *For France*, which is to be given on Wednesday, October 13. It was written by the Welsh dramatist, Mr. J. O. Francis, and shows that not only can he write comedy and drama of Wales and the Welsh, but he can also, when he chooses, make historical themes suit his purpose. *For France* was originally featured with great success in the leading London music-halls by Mr. Lyn Harding. The play, which has a strong plot, taken as back to the time of the Franco-Prussian War. Listeners who enjoyed *Birds of a Feather* will be surprised and interested in the versatility shown by this leading dramatist of Wales. In keeping with the scenes of the play, the musical portion of the evening will consist of French music, the more popular works of famous French composers being chosen.

## BOURNEMOUTH.

**A**SPECIAL birthday programme will be given on the eve of the third birthday of the Bournemouth Station on Saturday, October 16. Popular London and local artists will take part in the birthday celebrations, the exact nature of which is being kept as a surprise for listeners, though it can be stated that the programme will consist of items which, during the past year, have received special commendation from listeners. The proceedings will begin with a message of birthday greetings from Mr. J. C. W. Reith, the Managing Director of the B.B.C.

A programme consisting of English and Italian dance music is to be given from the King's Hall Rooms, Bournemouth, on Thursday, October 14, the various items being played by Mr. Alex Wainwright's Dance Band and the Wireless Orchestra. Miss Margaret Cochran (soprano) and Mr. Elvia Sidoli (baritone), who took part in the delightful Neapolitan half-hour broadcast from Bournemouth Station a few weeks ago, will sing a verse and the refrain of each of the Italian pieces before the tune is played for dancing.

The Sunday afternoon concert on October 10 includes items by Miss Mavis Bennett and Mr. Eric Greene, who will sing the Duet from the end of the first act of *La Bohème* and Lucanotti's *A Night in Venice*. Among Miss Bennett's solo items may be mentioned Beethoven's *Nymphs and Fauns* and an aria from *Il Re Pastore*, by Mozart, whose *D Major Symphony* will be played by the Orchestra. Miss Mary Lewis will be the soloist in the concertistic for *Harp and Orchestra* (Op. 30) by Gabriel Pierné, which is also included in this Sunday afternoon concert.

Another concert of interest to music lovers is being given on Tuesday evening, October 12, when Miss Margaret Holloway is to play the Romance and Finale—*à la Zingari*—from the Wieniawski Violin Concerto in D Minor. In the same programme Miss Annette Blackwell (soprano) is to sing two famous arias from *Figaro*, and Mr. T. Conway Brown will conduct a performance of his Suite *The Wandering Minstrel*. Listeners may also like to note that at the afternoon symphony concert from the Winter Gardens on Thursday, October 14, at 3.30 p.m., part of Borodin's *Symphony No. 2 in B Minor* will be given, also Lalo's *Symphonie Espagnole* and Bartók's *Tears Poem*, *The Witch of Atlas*.

Calender's Band is to give a programme on Monday, October 11. Listeners will be interested in the prospect of hearing Fletcher's *An Epic Symphony*, which was specially composed for this year's Crystal Palace Contest.

## BIRMINGHAM.

**A**SUITE of Irish sketches will be included in a symphony concert on Sunday, October 10, when the composer, Mr. G. O'Connor Morris, will conduct the orchestra. These sketches are not intended to depict any special events, but rather to try to catch the atmosphere of romance which surrounds the Irish and which makes them such a lovable people. The programme will also include solos by Miss Margaret Ablethorpe (pianist) and Mr. Owen Brynngwyn (baritone).

'Life and Love' is the title of a programme on Thursday, October 14, during which Mr. Joseph Lewis will conduct the Orchestra in many selections from the works of great masters aptly bearing on this description. Not the least among these contributors is Franz Liszt, the great romanticist of music. His son-in-law, Wagner, whose genius is so appropriately represented by the famous *Bridal Music from Lohengrin*, cannot, of course, be omitted from such a programme.

Gardening, it will be generally agreed, gives more health and happiness than the majority of recreations, and it certainly has prior claim to this position from its antiquity, not only as a hobby, but as the necessity of the first civilized man. In his talk on Monday, October 11, Mr. Sidney Rogers will answer the unspoken questions of many who might like to grow bulbs in the open.

The microphone installed at the Wireless Exhibition in the Drill Hall, Thorpe Street Barracks, will be used on Tuesday and Saturday afternoons, October 12 and 16, when programmes by the Wireless String Orchestra will be broadcast.

A performance of Schubert's Overture to *Rosamunde* will be included in the programme of 'Favourites' which is to be conducted by Mr. Joseph Lewis on Tuesday evening, October 12. There will also be vocal items by Miss Doris Vane and Mr. Herbert Thorpe, and two cornet solos—*A Perfect Day* and *Kilmarney*, by Mr. Richard Merriman.

A little comedy dealing with the trials and tribulations of an amateur theatrical producer will be broadcast on Saturday, October 16. The musical portion of the programme includes the Overture *The Impresario*, or *The Theatre Director* by Mozart.

## PLYMOUTH.

**A**N Anglo-French programme of musical and vocal items will be given on Wednesday, October 13, when Miss Gladys Lack, the well-known soprano, will be supported by the Station Orchestra. In the British section of the programme, Miss Lack will contribute songs by Bartók, Scott, Elgar, and other modern composers, and in the French section she will sing songs by Chaminade and Debussy. Miss Maude Gold (violinist), who is also appearing in the same programme, will give a *Sonata* by Eccles, *Hautbois* (Saint-Saëns), *Berceuse* (Gounod), and *Berceuse* (Faure). Among the orchestral items are Elgar's *Imperial March*, German's 'Gipsy Suite' Ballet Music from *Sibylia*, and *L'après-midi d'un Faune* (Debussy). Between the British and French sections of the programme will be an interlude, when Miss Miss Taylor will broadcast character impressions and impersonations.

Among a number of interesting talks for the week beginning Monday, October 12, is a continuation of her series on Spain by Miss Phyllis Ivian (Monday); another describing the strange similarities between Cornwall and Brittany by Miss Margaret E. Riley; a holiday at Lucerne by Miss Lilian Brenton (Tuesday); a discussion on Old Furniture by Mr. Colin Stratton-Hallett (Wednesday); and his concluding chat on Maritime Reminiscences by Lieut.-Com. E. E. Frost Smith (Saturday).



# Manchester Calling!

By EDWARD LIVEING  
(Director of the Manchester Broadcasting Station).

[Starting on October 2 and continuing every day throughout the week, the Manchester Station of the B.B.C., in co-operation with the Manchester Civic Authorities, will show the outer world, through music, drama and descriptive talks, something of the cultural and industrial importance of the city and its neighbourhood. For the benefit of those less fortunate listeners who do not happen to live in Lancashire, Mr. Liveing gives a brief account in the following article of the important area served by the Manchester Station.]

WHAT do Southerners know of Manchester and the other great cities in its neighbourhood? Probably some have read the rather dismal pen-pictures of 'Hallam' in C. E. Montague's 'A Hind Let Loose.' 'A Venice in Hell' is one of his descriptions. Others will probably associate Manchester—and rightly, too—with the Hallé Society and its concerts, the Manchester Ship Canal, the conversion of Thirlmere Lake in Westmorland into a vast reservoir, and the name of a world-famous newspaper. Others will remember the ancient maxim that 'What Manchester thinks to-day London will think to-morrow'; and others the little rhyme, 'Manchester men are business men—Liverpool men are gentlemen.' Theatregoers will no doubt have formed some impression of Lancashire from the robust plays of Harold Brighouse and Stanley Houghton.

But I always feel that, however much one knows about the institutions or the inhabitants of a place from which a programme is coming over the ether, one would also like to visualize it as it actually looks. May I, then, paint a picture for those of you who will listen to some of our programmes next week—a sort of panoramic picture—of the region from which the Manchester Station takes its life

and colour, and to whose life and activities in turn it gives expression through the air?

Imagine something over 1,000 square miles of country, stretching on one side from the River Ribbles in the north to the River Mersey in the south, and bounded by the Irish Sea, and on the northern, eastern, and south-eastern sides hemmed in almost completely from the rest of England by the chain of the Pennines and the Derbyshire hills. In this huge basin the moist winds of the Atlantic become cooled up; in this basin, too, there must have grown with great luxuriance in the dim past immense forests which have left behind them deep in the earth their deposits of coal.

These two natural factors, together with the evolution of modern industry, have given rise in the north-west of England to the most thickly populated area in the whole of the British Isles. Cotton and coal are the chief industries, but in their wake have followed many others.

It may, perhaps, astonish some people to know that there lives within a fifty-mile radius of Albert Square in Manchester a greater population than is to be found in the same radius of Charing Cross. Manchester and Salford (the latter has recently been given the dignity of a city) alone boast a population of over a million, and within twenty-five miles of this nucleus are cities like Bolton, Oldham, Blackburn, Stockport, Preston, and Burnley, all possessing populations of more than 100,000, and other centres of industry such as Wigan, Bury, Ashton-under-Lyne, and Accrington, all of them with populations well over the 40,000 mark.

Picture to yourself these towns and cities with their coal mines and their cotton mills, their trams and tramways, their electric power stations, their gasometers and their far-reaching suburbs.

It may perhaps seem strange that living in the

midst of this great industrial area Lancashire people can be so cheery and warm-hearted. Their reputation from this point of view is a perfectly sound one, and so is their reputation for outspokenness. But, if they have built their traditions in the dirt and grime which have given them their wealth, they are not the absolute materialists that they are sometimes considered to be by the outer world. I doubt if any population in the country, with the exception of parts of Wales and Scotland, is so genuinely musical as the Lancashire people. Nearly every village possesses its own brass band, and a number of the Lancashire bands have achieved a reputation far beyond the confines of their native towns or hamlets.

In his novel, 'Men Like Gods,' H. G. Wells has drawn an arresting picture of another world in which the huge industrial areas are uninhabited during the night time and their workers are transported to them by air, giving their toil during the day and returning in the evening. One day, perhaps, there will be Garden Cities on the Pennine uplands, and Manchester and Lancashire workers will fly down to their toil in the rather regions and return at night to pure air and rustic families. But it will be a long time before this 'New Jerusalem' is planted out and the 'dark satanic mills' keep their solitary watch by night.

Meanwhile, Lancashire lads and lasses will continue to find in their bands and their dialect stories, in their love of music and their cheery good-humour, ways of escape from what may be depressing in their surroundings. And broadcasting will continue to bring new thoughts and new interests into the homes of those whose work in the pits and the cotton mills makes so vital a contribution to the well-being of their fellow-citizens in other parts of Great Britain and the British Empire.



A SOURCE OF MANCHESTER'S WATER SUPPLY.

Abraham, Kewick

An interesting picture of Thirlmere, one of the most beautiful of the North-Country lakes, which has, by a great feat of engineering, been made to serve the needs of a vast industrial population. The wonders of the system by which Manchester's water is brought from this remote spot will be described by Mr. L. Holme Lewis, the Manchester Corporation's Waterworks Engineer, in his talk on Friday at five o'clock.



## Listeners' Letters.

## Radio on the Farm.

[Listeners are reminded that we do not consider anonymous letters for publication. Preference is given to letters which combine interest with brevity. The Editorial address is Genny Hill, Strand, London W.C.2.]

SOME years ago, after about forty years' experience of London and country life, including thirty years in business in London, I was compelled by circumstances to come to Lincolnshire to this farm. I found myself in the centre of a farming district about fifteen miles from civilization in the shape of fair-sized towns. Getting well into the seventies, and with sight and hearing growing faulty, I was becoming discontented with my apparent loneliness, when nearly two years ago I installed a good wireless set—and I haven't had a dull moment since, except when, temporarily, it is out of order. Busy all day, at seven p.m. I switch on, and am back in London, which, of course, I know well. I have no change from London or Daventry, for who wants better programmes? As a farmer I find the weather forecasts invaluable; the Talks are always most interesting, and I think I have heard and learnt more from them than I ever thought of before. Then there are the Sunday programmes, and we are especially careful to have a good fresh battery to make sure of every item, specially the services. In short, so useful is the wireless to me in this wild country that I often say that if the up-keep cost pounds instead of shillings I must have it, let whatever else go short.—W. G. M., Middle Rasen, Lincs.

## \* Underground \* Wireless.

I RECENTLY took my receiver down to my cottage in Sussex, where the loud speaker was much appreciated by the villagers, especially the 7 p.m. news. My aerial was a length of wire slung on the ceiling, the only external sign being the earth wire to a bit of pipe driven into the ground. I overheard some diverting discussions as to its being a gramophone—"It couldn't be wireless because there weren't no wires." Finally, I was asked—was it true that I had an underground wireless, because an old man had seen me burying the wire!—VERNON A. B. SMITH, Thames Ditton.

## Art Knows No Frontiers.

OBJECTION has been raised recently in certain quarters to the B.B.C.'s employing foreign conductors for certain special concerts. It would be interesting to know to what extent British musical and histrionic talent is employed in foreign countries. If foreigners are prevented from performing before British audiences, the natural result would be the exclusion of British performers from the foreign stage. Surely, such a policy would tend to hinder the work of the League of Nations in its endeavour to establish good feeling between the nations of the world.—ERNEST J. KEMP, Queen's Park, Killeadon, Essex.

## \* God Save the People.

I VERY cordially second your correspondent's excellent suggestion that Ebenezer Elliott's poem—  
When wilt Thou save the people,  
O God of mercy, when?  
should be used as a second National Anthem. The poem has sometimes been hastily classed as 'frankly socialistic' in its aspirations, but surely this is a one-sided view. The most appropriate setting is that by Josiah Booth. "Commonwealth," as the tune is called, is well-known and easily sung, and may be found in many of the current hymnals.—G. W. J. POTTER, Hastings.

## A Second National Anthem.

THE present National Anthem appears to me a washed piece of music for the closing down of our social and commercial functions, and instead of such an anthem for the close, I should suggest that the opening of our places of amusement and other social events might begin with 'Land of Hope and Glory.' The Empire to-day wants an inspiration,

and it is here. I suggest that it might be given a month's trial, and instead of smothering the desire of an audience to join in, encourage any wave of enthusiasm that might be stirred up.—THOMAS SHARPLES, Rawcliffe Hall, Lanes.

## The Fellowship of the Wireless Service.

AT a Mission Hall for which I am responsible, we have, for years past now, made a practice of adding the broadcast Sunday evening service to our own evening service. We should not like to give up our own service for that broadcast; but it has come to mean much to us habitually to enter into the wider fellowship of the Wireless Service immediately after our own service has served its own special purpose.

We are glad to note that Sunday services for children are being revived again; we missed them when they closed down a year or two ago.—W. E. B., Earl's Court.

## Dance Music from Daventry.

As most listeners who dance to the radio have powerful receiving sets, it would be quite simple for them to switch over to Daventry on a Thursday night, when London and other stations could have a programme of music while Daventry could have half of London's programme and then its dance music. Thus, London would have two nights a week for dance music, which some stations could relay, and on these nights Daventry could take a musical programme of its own, ending with three-quarters of an hour's dance music from London. And don't leave off the six to seven o'clock light programme, with a 6.40 talk, as you will deprive so many young people of so-called popular musical pieces.—DONALD M. MURDOCH, Castlebar Road, Ealing.

## Programmes in Welsh.

THERE are two Welsh languages—that spoken in South Wales and Monmouthshire, and the Welsh spoken in the six counties of North Wales and by very many thousands of people in Liverpool, Manchester, the Midlands generally and the Metropolis. These languages are different in vocabulary and in vowel sounds. There are broadcasts in Welsh presumably because there are literally tens of thousands of Welsh-speaking wireless licence-holders, who like to hear their own tongue. Daventry is 'on the air' for approximately seventy-five hours per week and the actual Welsh broadcast has averaged seven minutes per week—seven minutes out of every 4,500! During the past twelve months the Welsh broadcast has been exceeded by Russian, by French and by Italian broadcast from Daventry. Perhaps your correspondent who objects to Welsh programmes thinks everything he cannot understand is Welsh?—IOR MORRIS, Penrhyn Dendraith, Merionethshire.

## POINTS FROM LETTERS.

I SHOULD like to express my warmest thanks for your continued efforts on behalf of orchestral music. I am very glad to see the announcement of the Albert Hall Concerts, which will be yet another milestone in the social betterment of our people.—A. M. GLENDALE, South Shore, Blackpool.

HERE, where the distance from the large centres renders it difficult to hear the authoritative and up-to-date lectures, scientific Talks bearing on rural subjects are greatly appreciated, and those under the auspices of the Ministry of Agriculture are very helpful.—J. WATKINSON, Alvechurch, Herefordshire.

We keep a money-box by our crystal set, and when we like anything very much, we put in pennies and halfpennies. We use the money to pay for the licence, but we hope we shall find enough for a bigger set one day.—C. H. T. GUYVER, Plymouth.

## The Listener's Point of View.

[There are many problems connected with broadcasting that listeners discuss among themselves, and that they would like to see discussed in 'The Radio Times.' We propose, therefore, to bring forward some of these questions from time to time, and to publish short articles giving all points of view. Last week, Mr. Sydney H. Mosley dealt with the vexed question of how studio audiences should behave during a transmission. This week a correspondent emphasises the need for a new attitude on the part of listeners towards the broadcasting of Divine Service.]

OTHER readers of *The Radio Times* must have been embarrassed, as I have been on several occasions recently, when the loud speaker has been running riot with a broadcast of Divine Service.

I am no persistent churchgoer—indeed, I might be termed a slacker with regard to religious observances—but I feel that many people have drifted unwittingly into an attitude of disrespect to religion when it is being relayed by wireless from the pulpit.

A sort of paralysis seizes me—I find that I stop in the middle of a sentence, or that, absent-mindedly, I fail to listen to what is being said to me—when some section of the Divine Service is being intoned.

I asked a friend the other day what one should do in the circumstances. He said, quickly: 'Why, get up and switch off the radio.' I looked at him and said: 'Could you deliberately go and switch off in the midst of the Lord's Prayer?' and immediately he faltered that 'on second thoughts, perhaps he could not.'

So I suggest there is need to determine a new and proper attitude.

There is not yet sufficient respect for the radio itself as an institution of social service, and there easily follows a careless attitude towards those institutions and persons of high degree who use the radio as a medium of expression.

Perhaps it will be a long time before one may overhear a man on the telephone, answering an attractive invitation, and, consulting his diary, saying: 'I know I would have a great time, but I have a long-standing date with my radio that evening, when it presents me with a five-round debate between Wells and Belloc, which I have been looking forward to for weeks.'

Yet I do believe that the time will eventually come when as much respect will be paid for a 'date' with the radio, as there may be for a night at the opera, or some great ball or other function underlined in the diary, a date to be kept at all costs.

But lest too-easy familiarity with the radio shall breed something like contempt, I think religious leaders should set about the establishment of a new attitude regarding the broadcasting of Divine Service. People may not obey the impulse to rise up, knife and fork in hand, when the National Anthem comes over the radio, but undoubtedly table chatter and clatter of cutlery ought not to be mingled with the Benediction.

This is a new condition of things. We are not yet adjusted. Adjustment is taking place, however, and I wonder what the effect upon the children in our homes can be if it is considered quite all right to have a loud speaker intoning a prayer in the midst of the usual racket and noise of a household.

Everybody by now knows that at certain hours on Sundays, religious service is broadcast. Could it be inculcated as 'good form,' or as a duty, to see beforehand that the loud speakers shall remain silent? Thus those only who are desirous of joining in the religious services shall deliberately switch in and, for the time being, banish from their minds all other matters.

What do other listeners say to this? C. L.



## Story of the Orchestra.

By V. Hely-Hutchinson.

[This is the second of a series of articles in which Mr. Hely-Hutchinson tells how the modern orchestra arose from small beginnings to its present state of perfection.]

THE orchestra is divided into three groups: strings, wind and percussion. The strings are the real basis of the orchestra, and, in spite of the constant invention and modification of wind instruments, and "effects" in the percussion line, are getting more solidly fixed in that position.

There is a reason for this. The tone of the strings never dries. The tone of any other orchestral instrument, if heard too long continuously, would tend to become wearisome.

Suppose we compare the orchestra to a slice of bread and jam. The strings represent the bread and the rest of the instruments the jam.

The strings of the orchestra, as it is constituted to-day, consist of violins, violas, violoncelles and double-basses. The violins, more than twice as numerous as any of the others, are divided into two groups, and correspond to the treble and alto parts of a vocal quartet. The violas supply the tenor, and the violoncelles the bass. The double basses have a kind of roving commission, sometimes doubling the bass, sometimes outlining it with pizzicato notes, and sometimes doing nothing.

All these instruments are descended from the primitive stringed instrument, the viol (Italian viola). The modern viola, which preserves this name, is a far more refined instrument. The "violino" or violin, is the 'little viol'; the 'violone,' a kind of obsolete double bass, is the 'big viol,' and the name 'violoncello' signifies 'little violone,' or 'little big viol.'

The actual instruments, and their grouping, were the same in Bach's time as they are to-day; but there is all the difference in the world between their former and their present treatment. They are no longer mere units in a combination; they are individuals in a community. The difference in treatment is particularly noticeable in the case of the viola and double bass.

The violin and violoncello are, outside the orchestra, so much the most commonly used stringed instruments that the tendency is to look on the other two as mere variants of these.

It is only within the last eighty years or so that musicians have realized that the viola can have a nobleness, or a piquancy, all its own, and that the double bass is capable of higher things than always wallowing in the bass an octave below the cello.

Naturally, the exponents of such despised instruments took little or no trouble with them, and there used to be a malicious legend current in orchestral circles that viola players were ex-herem players, who had been superannuated because of the loss of their teeth. I hope any viola player who reads this ancient jibe will forgive my resurrecting it here; needless to say, it is very inapplicable now. Since the inner qualities of the viola and double bass have been discovered, their standard of technique has risen to the same height as that of the violin and cello.

The comparison of the strings to a slice of bread, which I made before, denotes their invariable usefulness but not their infinite variety. There is literally no limit to the resources of the string tone.

An ordinary symphony orchestra contains sixteen first and sixteen second violins, twelve violas, ten cellos and eight double basses; and the sound of this mass of strings playing together has a kind of surge and sweep about it that nothing else can imitate. Then, of course, with these numbers, further subdivision of the groups is possible, and this opens up new avenues of effect. The simplest writing for strings sounds well; the most complicated, if skillfully arranged, sounds equally well.

This is why the strings, above all other orchestral groups, possess beauties which no number of composite can ever exhaust.

## Interpretation in Song.

### Mr. Plunket Greene's Recital.

[Mr. Plunket Greene is recognised as one of the most perfectly-trained and accomplished singers of the day, and his views on 'interpretation in song' will be heard with the liveliest interest by all music lovers. In the London Studio on Monday night, October 4, at 9 o'clock, he is giving the first of three Lecture Recitals, dealing in this instance with the equipment of a singer. By way of illustration, he is singing the songs quoted below, and listeners will perhaps find it helpful to have the words before them while they are being sung.]

#### I.

##### THE HURDY-GURDY MAN.

Schubert.

YONDER stands a poor old hurdy-gurdy man,  
With his frozen fingers playing all he can,  
Barfoot, shuffling sidelong on the icy way,  
Not a single penny in his empty tray.

No one seems to heed him, no one stops to hear,  
Only snarling mongrels care to venture near;  
Little does he trouble, come whatever may,  
Still his hurdy-gurdy drones and drones away.

Wonderful old fellow! Shall I with you go?  
Will you drone your music to my songs of woe?

PAUL ESOLAND.

#### II.

##### THE OAK-TREE BOUGH.

E. C. Bairdson.

THERE was a weasel lived in the sun  
With all his family,  
Till a keeper shot him with his gun  
And hung him up on a tree,  
Where he swings in the wind and rain,  
In the sun and in the snow,  
Without pleasure, without pain,  
On the dead oak-tree bough.

There was a crow who was no sleeper,  
But a thief and a murderer  
Till a very late hour; and this keeper  
Made him one of the things that were  
To hang and flap in rain and wind,  
In the sun and in the snow.  
There are no more sins to be sinned  
On the dead oak-tree bough.

There was a magpie too,  
Had a long tongue and a long tail;  
He could both talk and do,  
But what did that avail?  
He, too, flaps in the wind and rain  
Alongside weasel and crow,  
Without pleasure, without pain,  
On the dead oak-tree bough.

And many other birds and beasts,  
Skin, bone and feather,  
Have been taken from their feasts,  
And hung up there together,  
To swing and have endless leisure  
In the sun and in the snow,  
Without pain, without pleasure,  
On the dead oak-tree bough.

EDWARD THOMAS.

#### III.

##### SHENANDOAH.

arr. by R. R. Terry.

O SHENANDOAH, I long to hear you,  
Away, you rolling river,  
O Shenandoah, I long to hear you,  
Away I'm bound to go  
'Cross the wide Missouri.

O Shenandoah, I love your daughter.

'Tis seven long years since last I see thee.

O Shenandoah, I took a notion  
To sail across the stormy ocean.

O Shenandoah, I long to hear you.

#### IV.

##### SHERWOOD.

James R. Dear.

SHERWOOD in the twilight, is Robin Hood awake?  
Gray and ghostly shadows are gliding through the  
brake;  
Shadows of the dappled deer, dreaming of the  
morn,  
Dreaming of a shadowy man that winds a  
shadowy horn.

Robin Hood is here again: all his merry thieves,  
Here a ghostly bugle note shiv'ring through the  
leaves,  
Calling as he need to call, faint and far away,  
In Sherwood, in Sherwood, about the break of  
day.

Merry, merry England has kissed the lips of June,  
All the wings of fairyland were here beneath the  
moon;  
Like a flight of rose-leaves flitting in a mist  
Of opal and ruby and pearl and amethyst.

Hark, the daisied laverock climbs the golden  
steep;  
Marian is waiting: Is Robin Hood asleep?  
Round the fairy grass-rings frolic elf and fay  
In Sherwood, in Sherwood, about the break of  
day.

Friar Tuck and Little John are riding down  
together  
With quarter staff and drinking can and grey  
goose feather.  
The dead are coming back again; the years are  
rolled away  
In Sherwood, in Sherwood, about the break of  
day.

Hark, the voice of England wakes him as of old,  
And, shattering the silence with a cry of brighter  
gold,  
Bugles in the greenwood echo from the steep,  
Sherwood is the red dawn, is Robin Hood  
asleep?

Where the deer are gliding down the shadowy  
glades  
All across the glades of fern he calls his merry  
men;  
Doublets in the Lincoln green glancing through  
the May  
In Sherwood, in Sherwood, about the break of  
day.

Calls them and they answer; from aisles of oak  
and ash  
Rings the Follow! Follow! and the boughs  
begin to crash;  
The ferns begin to flutter, and the flowers begin  
to fly;  
And through the crimson dawning the robber  
hand goes by.

ALFRED NOYES.

#### NOTICE TO READERS.

The Editorial address of 'The Radio Times' and of the British Broadcasting Company, Ltd., is Jersey Hall, Strand, London, W.C.E.

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## The Children's Corner.

### London and Darenty News.

**D**URING the past summer, birthday greetings have decreased to about sixty per day. There are already signs, however, that what happened a year ago is likely to happen again. Last September the number began to rise until it reached a hundred. We could manage that. It went steadily up until it was almost two hundred. We could not manage that. There were four ways of solving the problem:

1. To give up broadcasting birthdays altogether. We did not want to do that, because thousands of children would have been disappointed.

2. To allow longer time for them. We could not very well do that, because there are people who do not know (as we do) that birthday greetings are popular.

3. To rush them through at high speed. That was not advisable, because it meant that listeners would have difficulty in understanding what was said.

4. To limit the number in some fashion, and to find some way (other than the microphone) of dealing with greetings which were not broadcast.

After much thought and discussion, it was decided to adopt plan number four. The maximum number of broadcast greetings was fixed at 100, and it was arranged that the other 'birthday children' should have a letter sent to them. The chief difficulty was how to choose 100 names out of (say) 180 without being unfair. Finally we agreed that the best thing to do was to put down Radio Circle members first of all on the day's list, and then to add non-members, up to the maximum number of 100, in the order in which the requests had come.

For the rest of the winter and during the spring we worked on that plan, and, since it seems to have been successful, we are going to carry it on.

Will 'nieces' and 'nephews' (and their parents) kindly note that the one way to make certain of having birthday greetings broadcast is for the 'birthday child' to be a member of the Radio Circle? If for some reason this should not be possible, or considered desirable, long notice—and the longer the better—increases the chance.

But in any case, as things are at present, every 'birthday child' will get some message from those who manage the 'Children's Hour,' for if the greeting is not given through the microphone, it will come by post.

On Tuesday of next week we are to have violinello solos by Miss Beatrice Evelyn—who is always popular, a story from 'The Merry-Go-Round'—which means a specially good story, and the second adventure of Mr. E. Le Braton Martin's new series. It ought to be a good day.

On Wednesday there is to be another 'Auntie' and 'Uncles' programme. That ought to be popular, too!

On Thursday the Wicked Uncle will give some more information—peculiar to himself, and in other ways—on (Un)Natural History.

The programme for Friday includes songs by Christine Bywater (who is really Mrs. T. C. Stenhouse Bennett). She is as good to hear as her husband is—which should be praise enough. On the same day Mr. Harcourt Williams will tell a story, and another of Mr. H. Mortimer Batten's splendid Nature tales will be told. Friday ought to catch lots of listeners!

On Saturday there will be another Competition. Exactly what it will be, nobody yet knows. There

has not been time to think about it yet. All we know is that it will be ready in time and that it will be as interesting as we can make it.

### For Birmingham Children's Hospital.

Just a word to all the Birmingham Radio Circle members to tell them about Uncle Edgar's idea to endow a cot at the Children's Hospital. It will cost £1,000, which is cheap compared to the benefit and pleasure of its lucky occupant.

All contributions, however small, will be gratefully acknowledged, and if you have not been able to send anything for our stall at the Birmingham Wireless Exhibition, just let us have, from time to time, one or two of those odd coppers which you will not miss from your weekly pocket-money.

The Aunts and Uncles are helping in the same way, so that it will be a real Radio Circle gift, and when the necessary sum has been obtained—no matter how long it takes—it will form a lasting memorial of unselfish charity.

### Another Bazaar at Manchester.

Another bazaar is to be held at the City Hall, Manchester, from October 26 to November 4, in connection with the Wireless Exhibition. The money



### WHO'S THERE?

This dog, belonging to Miss L. Buckingham, of Frimley, Surrey, dislikes strangers, and when he heard the loud-speaker and thought a man had got into the garden without his permission, he made a thorough investigation, as the picture shows.

this time is going to the Wireless for the Blind Fund. Last year there was a wonderful response when we asked for contributions from members of our large family, and this year we want a still bigger success. To help to achieve this we would be grateful if all listeners—grown-ups and non-members as well as members—would send a small contribution of something useful or ornamental that we can put on our stall. We shall also be glad of gifts of cakes and sweets, but ask that these should be sent only on or after the first day. Send your parcels to the Manchester Station, and be sure to mark them 'Bazaar.'

### DUETS AT MANCHESTER.

**T**HE vogue of the duet, so popular a form of entertainment at the beginning of the twentieth century, has been steadily returning and an instrumental and vocal programme of this nature will be heard on Monday, October 11. There will be pianoforte renderings by the Van Dyke, vocal items by Mr. Thomas Borthwick and Mr. Harold Brown, while Mr. Charles Birtles and Mr. James Rodfern will play duets for cornet and trombone.

## The Quarrel.

**T**HE Gramophone had lived on the side-table for a long time, but the Loud-speaker had been there only a few days. The Gramophone was rather jealous of the newcomer, who was inclined to be very superior.

"I was here long before you," said the Gramophone one evening. "I can't think why they wanted you; I can talk and sing and play to them better than you can, and believe it or not as you like, but I have been here for years."

"How stupid you are," replied the Loud-speaker. "You can't bring into the room talks and songs and tunes which are going on miles and miles away."

"But I can do something far more wonderful than that," said the Grammy: "I can bring into the room voices and sounds which were made weeks or months or years ago."

"Oh! that's all very well," retorted the Loud-speaker; "but you can't tell people about what's going to happen. I never hear you telling Percy Smith, of Clapham, to look under his pillow, or that there is a deep depression over Iceland and the further outlook is unsettled. I never hear you giving out news bulletins—copyright by Reuter, Press Association. . . ."

"Oh, do shut up!" said the Grammy, impatiently. "Do you remember last evening when Miss Kathleen came in and said: 'Oh, bother the old news bulletin? Do put on a record, Tom.' And then I gave them the Orpheans playing 'The Two of Us,' and they danced round the room?"

"But I give them the Orpheans and heaps of other bands just when they are playing," growled the Speaker. "And they can hear the people clapping and the man saying, 'The Savoy Orpheans have just played . . .'"

"Yes," said the Gramophone, quickly, "but you don't always give it them when they want it. And they don't take you upstairs to the empty room where they dance, do they? We've had some lovely times up there. There was a charming girl there one evening who took a great fancy to me—kept on putting on records and winding me up." "Records and winding up!" sneered the Speaker. "No one ever heard of a loud-speaker being wound-up or wanting records."

"Ah! but how about when you have to say you are sorry there has been a short breakdown?" snapped the Grammy.

"Oh, you don't understand," said the other. "Very soon there will be no breakdowns to be sorry for."

"You young people are always full of hope," said the Gramophone, scornfully.

"And then what about your scratchy old needles?" went on the Loud-speaker.

"And what about the hoarse squeals and groans you sometimes make?" came the retort.

This touched a very tender spot, and the Speaker roared out: "You are very rude! I have no use for you and your kind—you ill-mannered, out-of-date old —"

The quarrel was cut short by the master of the house, who came in and began to tune in the loud-speaker.

"This is the London Station calling," it announced. "As Mr. Blank has not yet arrived at the studio, we are going to give you a few gramophone records. The first is—"

How the Gramophone laughed!

E. WOODWARD JEFFCOTT.



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J. H. REYNER, B.Sc. (Hons.),  
A.C.G.I., D.I.C., A.M.I.E.E. who  
writes "More about the Elstree  
Solodyne."

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# PROOF OF PRATTS' SUPREMACY

## IN THE AIR

THE KING'S CUP AIR RACE (1926),  
*won on Pratts.*

PRESIDENT'S CUP, INTER-CLUB  
MEMBERS' SCRATCH RACE AND  
BOMB-DROPPING EVENT at the Newcastle  
Aero Club's Meeting—all *won on Pratts.*

## ON LAND

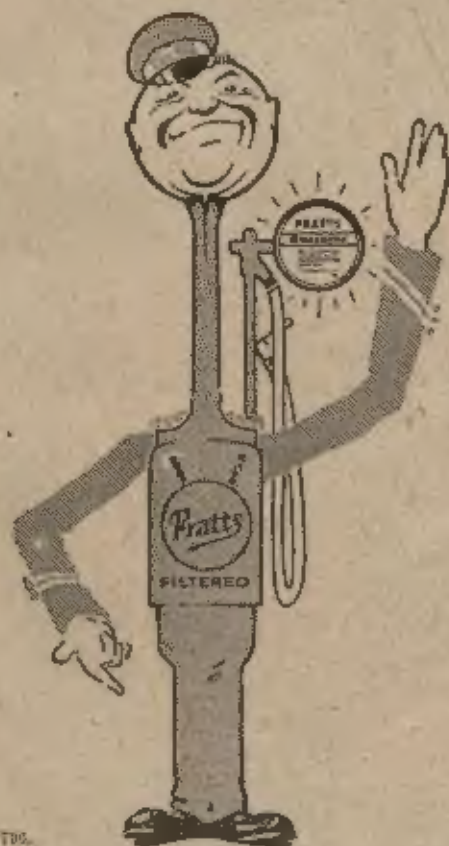
BOTH INTERNATIONAL TROPHIES,  
also 72 GOLD MEDALS OUT OF 74, in  
the International Trials (1926), *won on Pratts.*

## AND WATER

DUKE OF YORK'S TROPHY (1926), *won  
on Pratts.*

ALL 10 FIRSTS at the British Motor Boat  
Club Meeting, LOWESTOFT, *won on Pratts.*

9 FIRSTS OUT OF 10 RACES at the  
British Motor Boat Club Meeting at  
SOUTHEND, *won on Pratts.*



D. A. T. Co.

# Pratts

*Best on Test.*



# PROGRAMMES FOR SUNDAY (October 3)

2LO LONDON. 365 M

The Seventh Centenary of a Saint

ST FRANCIS OF ASSISI

3.30 A CELEBRATION OF THE SEVENTH CENTENARY

Arranged by Mr G R CHESTER

THE WIRELESS CHOIR AND ORCHESTRA: CONDUCTOR: Mr G R CHESTER

IT is seven hundred years to-day since the death of St. Francis of Assisi, one of the greatest saints of the Middle Ages, and the man who, himself a wandering ascetic and myst, founded the great order of Friars which spread all over Christendom and remains powerful and vigorous to this day. Like so many of our saints, Francis began his career as a man of the world and a soldier, and his conversion to the spiritual life was sudden, but complete. Francis spent the first three years of his new life wandering in rags and poverty round his native town and of those lovely hill-top nooks of Umbria, in Central Italy, now chiefly remarkable for his birthplace. In 1208 he gathered round him his first disciples, and the Franciscan Order was born. It grew rapidly, but its founder remained still the 'lover of the poor'—the poor man of Assisi, loving poverty and dreading possessions and wealth, preaching to the birds, talking of 'Brother Fire' and 'Sister Water,' and captured by the Saracens so that he could preach to the Sultan of Egypt, and finally dying in the Portunule at Assisi, the little settlement in a ruined chapel in which he had received his first call to preach. No strange and beautiful character needs a particularly gifted interpreter. Mr G R Chester, who has organized and arranged the programme, has all the qualities of a poet. Himself as original a genius as any of our age, for he is a journalist who is also a mystic, he has understood the complexity that underlies the simplicity of the Saint. Mr Chester has written in praise of beer and pubs and Battersea, and against grocers and the Church, but each time he is always on the side of the underdog. His interpretation of St. Francis is recognized as one of the most successful essays in the interpretation of the Saint's character and work.

5.30 The Rt. Rev. L. H. Gwynne, D.D., Bishop of Egypt and the Sudan

DR. GWYNNE has spent over twenty-five years in Egypt and the Sudan, where he has had a very busy and adventurous career. During the war he served in the Egyptian Expeditionary Force in Egypt. He is the author of Mr. H. A. Gwynne, the author of 'The Morning Star'.

7.45 THE BELLS, relayed from the Loughborough War Memorial Carillon (Conductor W E JORDAN). S.B. from Nottingham

8.0 HYMN FESTIVAL SERVICE

Conducted by Sir H. WALFORD DAVIES, Mus. Doc. (under the auspices of the British Federation of Musical Competitive Festivals), relayed from Chester Cathedral.

Now Thank We All Our God  
O Worship the King  
As With Gladness Men of Old  
O God Our Help in Ages Past

8.30 Address by the Right Rev. HENRY LUKE FAUER, D.D., Bishop of Chester

Rejoice, the Lord is King  
Glory to Thee, My God, this Night  
For All the Saints ..... arr. Vaughan Williams  
Jerusalem



ST FRANCIS OF ASSISI

the seventh centenary of whose death is being commemorated to-day. This representation of him is taken from the Della Robbia statue in the Church of S. Maria degli Angeli at Assisi, which is built on the very spot on which the Saint died. It depicts St. Francis according to the tradition of his appearance as it was preserved in the fifteenth century, more than two hundred years after his death.

1.55 DAVENTRY. 1,600 M.

THE DAVENTRY PROGRAMME FOR SUNDAY (October 3) is a special one, being the first of a series of programmes to be broadcast from the Hippodrome, Manchester, during the week. The programme is arranged by Mr. G. R. Chester, who has been responsible for the arrangements for the celebration of the seventh centenary of St. Francis of Assisi. The programme is a special one, being the first of a series of programmes to be broadcast from the Hippodrome, Manchester, during the week. The programme is arranged by Mr. G. R. Chester, who has been responsible for the arrangements for the celebration of the seventh centenary of St. Francis of Assisi. The programme is a special one, being the first of a series of programmes to be broadcast from the Hippodrome, Manchester, during the week. The programme is arranged by Mr. G. R. Chester, who has been responsible for the arrangements for the celebration of the seventh centenary of St. Francis of Assisi.

9.0 WEATHER FORECAST, GENERAL NEWS BULLETIN; Local Announcements

9.15 THE MANCHESTER STATION'S RED ROSE CONCERT

(In Celebration of Manchester's Civic Week)

Relayed from the Hippodrome, Manchester S.B. from Manchester

B. LA BALLE Soprano

NORMAN ALLIN (Bass)

ARTHUR CATTELL (Solo Violin)

THE AUGMENTED STATION ORCHESTRA of Seventy Performers: Conductor T. H. MORTON

ORCHESTRA

Ballet, 'Le Cid' ..... Musiques

NORMAN ALLIN

The Vagabond Song ..... Kueneman

Edward ..... Locum

ORCHESTRA

Scherzo, Queen Mab, from 'Romeo and Juliet' ..... Darrin

HELEN PAULLE

Ah, Come, Do Not Delay (Marriage of Figaro) ..... Mozart

ARTHUR CATTELL

Spanish Dance ..... Granados arr. by Kreisler

Tempo di Minuetto .... Paganini, arr. by Kreisler

NORMAN ALLIN

O Tu Palermo ..... Verdi

ORCHESTRA

March, 'Pomp and Circumstance,' No. 1 ..... Elgar

ARRANGED, ARTISTS, AND ORCHESTRA

O God, Our Help in Ages Past

10.30 Epilogue

5XX DAVENTRY. 1,600 M.

10.10 A.M. TIME SIGNAL, WEATHER FORECAST

3.30-5.45 Programme S.B. from London

7.45 Loughborough War Memorial Carillon, S.B. from Nottingham

8.0 Programme S.B. from London

9.0 WEATHER FORECAST, NEWS

9.10 Shipping Forecast

9.15-10.30 MANCHESTER CIVIC WEEK CONCERT

Relayed from the Hippodrome, Manchester



## PROGRAMMES FOR SUNDAY

(October 3)

22Y MANCHESTER. 378 M.

## Special Civic Week Programme.

## 245 UNITED CIVIC WEEK SERVICE

Prayer led by the Rev. Principal, Church, N.A.  
The Lord's Prayer

Hymn

In song read by Lieut-Col. CHARLES BAX.  
No. 100 Army

A. 1. 2. 3. 4. 5. 6. 7. 8. 9. 10. 11. 12. 13. 14. 15. 16. 17. 18. 19. 20. 21. 22. 23. 24. 25. 26. 27. 28. 29. 30. 31. 32. 33. 34. 35. 36. 37. 38. 39. 40. 41. 42. 43. 44. 45. 46. 47. 48. 49. 50. 51. 52. 53. 54. 55. 56. 57. 58. 59. 60. 61. 62. 63. 64. 65. 66. 67. 68. 69. 70. 71. 72. 73. 74. 75. 76. 77. 78. 79. 80. 81. 82. 83. 84. 85. 86. 87. 88. 89. 90. 91. 92. 93. 94. 95. 96. 97. 98. 99. 100. 101. 102. 103. 104. 105. 106. 107. 108. 109. 110. 111. 112. 113. 114. 115. 116. 117. 118. 119. 120. 121. 122. 123. 124. 125. 126. 127. 128. 129. 130. 131. 132. 133. 134. 135. 136. 137. 138. 139. 140. 141. 142. 143. 144. 145. 146. 147. 148. 149. 150. 151. 152. 153. 154. 155. 156. 157. 158. 159. 160. 161. 162. 163. 164. 165. 166. 167. 168. 169. 170. 171. 172. 173. 174. 175. 176. 177. 178. 179. 180. 181. 182. 183. 184. 185. 186. 187. 188. 189. 190. 191. 192. 193. 194. 195. 196. 197. 198. 199. 200. 201. 202. 203. 204. 205. 206. 207. 208. 209. 210. 211. 212. 213. 214. 215. 216. 217. 218. 219. 220. 221. 222. 223. 224. 225. 226. 227. 228. 229. 230. 231. 232. 233. 234. 235. 236. 237. 238. 239. 240. 241. 242. 243. 244. 245. 246. 247. 248. 249. 250. 251. 252. 253. 254. 255. 256. 257. 258. 259. 260. 261. 262. 263. 264. 265. 266. 267. 268. 269. 270. 271. 272. 273. 274. 275. 276. 277. 278. 279. 280. 281. 282. 283. 284. 285. 286. 287. 288. 289. 290. 291. 292. 293. 294. 295. 296. 297. 298. 299. 300. 301. 302. 303. 304. 305. 306. 307. 308. 309. 310. 311. 312. 313. 314. 315. 316. 317. 318. 319. 320. 321. 322. 323. 324. 325. 326. 327. 328. 329. 330. 331. 332. 333. 334. 335. 336. 337. 338. 339. 340. 341. 342. 343. 344. 345. 346. 347. 348. 349. 350. 351. 352. 353. 354. 355. 356. 357. 358. 359. 360. 361. 362. 363. 364. 365. 366. 367. 368. 369. 370. 371. 372. 373. 374. 375. 376. 377. 378. 379. 380. 381. 382. 383. 384. 385. 386. 387. 388. 389. 390. 391. 392. 393. 394. 395. 396. 397. 398. 399. 400. 401. 402. 403. 404. 405. 406. 407. 408. 409. 410. 411. 412. 413. 414. 415. 416. 417. 418. 419. 420. 421. 422. 423. 424. 425. 426. 427. 428. 429. 430. 431. 432. 433. 434. 435. 436. 437. 438. 439. 440. 441. 442. 443. 444. 445. 446. 447. 448. 449. 450. 451. 452. 453. 454. 455. 456. 457. 458. 459. 460. 461. 462. 463. 464. 465. 466. 467. 468. 469. 470. 471. 472. 473. 474. 475. 476. 477. 478. 479. 480. 481. 482. 483. 484. 485. 486. 487. 488. 489. 490. 491. 492. 493. 494. 495. 496. 497. 498. 499. 500. 501. 502. 503. 504. 505. 506. 507. 508. 509. 510. 511. 512. 513. 514. 515. 516. 517. 518. 519. 520. 521. 522. 523. 524. 525. 526. 527. 528. 529. 530. 531. 532. 533. 534. 535. 536. 537. 538. 539. 540. 541. 542. 543. 544. 545. 546. 547. 548. 549. 550. 551. 552. 553. 554. 555. 556. 557. 558. 559. 560. 561. 562. 563. 564. 565. 566. 567. 568. 569. 570. 571. 572. 573. 574. 575. 576. 577. 578. 579. 580. 581. 582. 583. 584. 585. 586. 587. 588. 589. 590. 591. 592. 593. 594. 595. 596. 597. 598. 599. 600. 601. 602. 603. 604. 605. 606. 607. 608. 609. 610. 611. 612. 613. 614. 615. 616. 617. 618. 619. 620. 621. 622. 623. 624. 625. 626. 627. 628. 629. 630. 631. 632. 633. 634. 635. 636. 637. 638. 639. 640. 641. 642. 643. 644. 645. 646. 647. 648. 649. 650. 651. 652. 653. 654. 655. 656. 657. 658. 659. 660. 661. 662. 663. 664. 665. 666. 667. 668. 669. 670. 671. 672. 673. 674. 675. 676. 677. 678. 679. 680. 681. 682. 683. 684. 685. 686. 687. 688. 689. 690. 691. 692. 693. 694. 695. 696. 697. 698. 699. 700. 701. 702. 703. 704. 705. 706. 707. 708. 709. 710. 711. 712. 713. 714. 715. 716. 717. 718. 719. 720. 721. 722. 723. 724. 725. 726. 727. 728. 729. 730. 731. 732. 733. 734. 735. 736. 737. 738. 739. 740. 741. 742. 743. 744. 745. 746. 747. 748. 749. 750. 751. 752. 753. 754. 755. 756. 757. 758. 759. 760. 761. 762. 763. 764. 765. 766. 767. 768. 769. 770. 771. 772. 773. 774. 775. 776. 777. 778. 779. 780. 781. 782. 783. 784. 785. 786. 787. 788. 789. 790. 791. 792. 793. 794. 795. 796. 797. 798. 799. 800. 801. 802. 803. 804. 805. 806. 807. 808. 809. 810. 811. 812. 813. 814. 815. 816. 817. 818. 819. 820. 821. 822. 823. 824. 825. 826. 827. 828. 829. 830. 831. 832. 833. 834. 835. 836. 837. 838. 839. 840. 841. 842. 843. 844. 845. 846. 847. 848. 849. 850. 851. 852. 853. 854. 855. 856. 857. 858. 859. 860. 861. 862. 863. 864. 865. 866. 867. 868. 869. 870. 871. 872. 873. 874. 875. 876. 877. 878. 879. 880. 881. 882. 883. 884. 885. 886. 887. 888. 889. 890. 891. 892. 893. 894. 895. 896. 897. 898. 899. 900. 901. 902. 903. 904. 905. 906. 907. 908. 909. 910. 911. 912. 913. 914. 915. 916. 917. 918. 919. 920. 921. 922. 923. 924. 925. 926. 927. 928. 929. 930. 931. 932. 933. 934. 935. 936. 937. 938. 939. 940. 941. 942. 943. 944. 945. 946. 947. 948. 949. 950. 951. 952. 953. 954. 955. 956. 957. 958. 959. 960. 961. 962. 963. 964. 965. 966. 967. 968. 969. 970. 971. 972. 973. 974. 975. 976. 977. 978. 979. 980. 981. 982. 983. 984. 985. 986. 987. 988. 989. 990. 991. 992. 993. 994. 995. 996. 997. 998. 999. 1000.

Benediction

National Anthem

The Service will be accompanied by the  
Besses of the Band and the Manchester City  
Police Band

Mr. G. K. CHESLERTON

who has arranged this afternoon's programme in  
commemoration of St. Francis, photographed in  
a characteristic attitude at his desk

DR. GRIEVE has been Principal of the  
Lancashire Independent College since 1922.  
He has held many varied and important positions  
in England, Scotland and India, including aca-  
demic appointments at the Universities of Edin-  
burgh and of Manchester, and he has also worked  
on the staffs of the 'Encyclopedia Biblica' and  
the 'Encyclopedia Britannica'.  
Lieut. Col. Charles Bax is the head of the Salva-  
tion Army in Manchester, and Dr. Saloman repre-  
sents the Jewish community who have twelve  
synagogues in Manchester. As Dr. Hewlett John-  
son, the Dean of Manchester, and founder and  
proprietor of 'The Interpreter,' which he edited  
from 1905-1924, also takes part, this may truly  
be described as a United Civic Week Service.

THE 'Besses of the Barn' band (which is  
taking part in the service) is Lancashire  
to the backbone in its history and traditions,  
since it sprang from the informal meetings of a  
group of musical enthusiasts in the town of a Lanca-  
shire inn more than a century ago, yet it is now  
known all over the world, having toured  
America, Canada, New Zealand, Australia, and  
even the Pacific Islands. It is now a great  
favourite with listeners all over Great Britain.

## 4.0 THREE HALF HOUR RECITALS

EDWARD ISAACS (Solo Pianoforte)

Allegretto, Courante Sarabande and Gigue from  
French Suite, No. 5, in G ..... Bach  
Ronde in G Major, Op. 51, No. 2 ..... Beethoven  
Waltz in A Flat, Op. 64, No. 3 ..... Chopin  
Waltz in D Flat, Op. 70, No. 4 ..... Chopin  
Impromptu in G Flat, Op. 9, No. 2

B. 1. 2. 3. 4. 5. 6. 7. 8. 9. 10. 11. 12. 13. 14. 15. 16. 17. 18. 19. 20. 21. 22. 23. 24. 25. 26. 27. 28. 29. 30. 31. 32. 33. 34. 35. 36. 37. 38. 39. 40. 41. 42. 43. 44. 45. 46. 47. 48. 49. 50. 51. 52. 53. 54. 55. 56. 57. 58. 59. 60. 61. 62. 63. 64. 65. 66. 67. 68. 69. 70. 71. 72. 73. 74. 75. 76. 77. 78. 79. 80. 81. 82. 83. 84. 85. 86. 87. 88. 89. 90. 91. 92. 93. 94. 95. 96. 97. 98. 99. 100. 101. 102. 103. 104. 105. 106. 107. 108. 109. 110. 111. 112. 113. 114. 115. 116. 117. 118. 119. 120. 121. 122. 123. 124. 125. 126. 127. 128. 129. 130. 131. 132. 133. 134. 135. 136. 137. 138. 139. 140. 141. 142. 143. 144. 145. 146. 147. 148. 149. 150. 151. 152. 153. 154. 155. 156. 157. 158. 159. 160. 161. 162. 163. 164. 165. 166. 167. 168. 169. 170. 171. 172. 173. 174. 175. 176. 177. 178. 179. 180. 181. 182. 183. 184. 185. 186. 187. 188. 189. 190. 191. 192. 193. 194. 195. 196. 197. 198. 199. 200. 201. 202. 203. 204. 205. 206. 207. 208. 209. 210. 211. 212. 213. 214. 215. 216. 217. 218. 219. 220. 221. 222. 223. 224. 225. 226. 227. 228. 229. 230. 231. 232. 233. 234. 235. 236. 237. 238. 239. 240. 241. 242. 243. 244. 245. 246. 247. 248. 249. 250. 251. 252. 253. 254. 255. 256. 257. 258. 259. 260. 261. 262. 263. 264. 265. 266. 267. 268. 269. 270. 271. 272. 273. 274. 275. 276. 277. 278. 279. 280. 281. 282. 283. 284. 285. 286. 287. 288. 289. 290. 291. 292. 293. 294. 295. 296. 297. 298. 299. 300. 301. 302. 303. 304. 305. 306. 307. 308. 309. 310. 311. 312. 313. 314. 315. 316. 317. 318. 319. 320. 321. 322. 323. 324. 325. 326. 327. 328. 329. 330. 331. 332. 333. 334. 335. 336. 337. 338. 339. 340. 341. 342. 343. 344. 345. 346. 347. 348. 349. 350. 351. 352. 353. 354. 355. 356. 357. 358. 359. 360. 361. 362. 363. 364. 365. 366. 367. 368. 369. 370. 371. 372. 373. 374. 375. 376. 377. 378. 379. 380. 381. 382. 383. 384. 385. 386. 387. 388. 389. 390. 391. 392. 393. 394. 395. 396. 397. 398. 399. 400. 401. 402. 403. 404. 405. 406. 407. 408. 409. 410. 411. 412. 413. 414. 415. 416. 417. 418. 419. 420. 421. 422. 423. 424. 425. 426. 427. 428. 429. 430. 431. 432. 433. 434. 435. 436. 437. 438. 439. 440. 441. 442. 443. 444. 445. 446. 447. 448. 449. 450. 451. 452. 453. 454. 455. 456. 457. 458. 459. 460. 461. 462. 463. 464. 465. 466. 467. 468. 469. 470. 471. 472. 473. 474. 475. 476. 477. 478. 479. 480. 481. 482. 483. 484. 485. 486. 487. 488. 489. 490. 491. 492. 493. 494. 495. 496. 497. 498. 499. 500. 501. 502. 503. 504. 505. 506. 507. 508. 509. 510. 511. 512. 513. 514. 515. 516. 517. 518. 519. 520. 521. 522. 523. 524. 525. 526. 527. 528. 529. 530. 531. 532. 533. 534. 535. 536. 537. 538. 539. 540. 541. 542. 543. 544. 545. 546. 547. 548. 549. 550. 551. 552. 553. 554. 555. 556. 557. 558. 559. 560. 561. 562. 563. 564. 565. 566. 567. 568. 569. 570. 571. 572. 573. 574. 575. 576. 577. 578. 579. 580. 581. 582. 583. 584. 585. 586. 587. 588. 589. 590. 591. 592. 593. 594. 595. 596. 597. 598. 599. 600. 601. 602. 603. 604. 605. 606. 607. 608. 609. 610. 611. 612. 613. 614. 615. 616. 617. 618. 619. 620. 621. 622. 623. 624. 625. 626. 627. 628. 629. 630. 631. 632. 633. 634. 635. 636. 637. 638. 639. 640. 641. 642. 643. 644. 645. 646. 647. 648. 649. 650. 651. 652. 653. 654. 655. 656. 657. 658. 659. 660. 661. 662. 663. 664. 665. 666. 667. 668. 669. 670. 671. 672. 673. 674. 675. 676. 677. 678. 679. 680. 681. 682. 683. 684. 685. 686. 687. 688. 689. 690. 691. 692. 693. 694. 695. 696. 697. 698. 699. 700. 701. 702. 703. 704. 705. 706. 707. 708. 709. 710. 711. 712. 713. 714. 715. 716. 717. 718. 719. 720. 721. 722. 723. 724. 725. 726. 727. 728. 729. 730. 731. 732. 733. 734. 735. 736. 737. 738. 739. 740. 741. 742. 743. 744. 745. 746. 747. 748. 749. 750. 751. 752. 753. 754. 755. 756. 757. 758. 759. 760. 761. 762. 763. 764. 765. 766. 767. 768. 769. 770. 771. 772. 773. 774. 775. 776. 777. 778. 779. 780. 781. 782. 783. 784. 785. 786. 787. 788. 789. 790. 791. 792. 793. 794. 795. 796. 797. 798. 799. 800. 801. 802. 803. 804. 805. 806. 807. 808. 809. 810. 811. 812. 813. 814. 815. 816. 817. 818. 819. 820. 821. 822. 823. 824. 825. 826. 827. 828. 829. 830. 831. 832. 833. 834. 835. 836. 837. 838. 839. 840. 841. 842. 843. 844. 845. 846. 847. 848. 849. 850. 851. 852. 853. 854. 855. 856. 857. 858. 859. 860. 861. 862. 863. 864. 865. 866. 867. 868. 869. 870. 871. 872. 873. 874. 875. 876. 877. 878. 879. 880. 881. 882. 883. 884. 885. 886. 887. 888. 889. 890. 891. 892. 893. 894. 895. 896. 897. 898. 899. 900. 901. 902. 903. 904. 905. 906. 907. 908. 909. 910. 911. 912. 913. 914. 915. 916. 917. 918. 919. 920. 921. 922. 923. 924. 925. 926. 927. 928. 929. 930. 931. 932. 933. 934. 935. 936. 937. 938. 939. 940. 941. 942. 943. 944. 945. 946. 947. 948. 949. 950. 951. 952. 953. 954. 955. 956. 957. 958. 959. 960. 961. 962. 963. 964. 965. 966. 967. 968. 969. 970. 971. 972. 973. 974. 975. 976. 977. 978. 979. 980. 981. 982. 983. 984. 985. 986. 987. 988. 989. 990. 991. 992. 993. 994. 995. 996. 997. 998. 999. 1000.

## 4.30 FRANK MELLINGS (Tenor)

Now Sheeps the Orchestral Petal ..... Quilter  
A Prayer to our Lady ..... Ford  
The Pretty Creature ..... Stovate  
H. 1. 2. 3. 4. 5. 6. 7. 8. 9. 10. 11. 12. 13. 14. 15. 16. 17. 18. 19. 20. 21. 22. 23. 24. 25. 26. 27. 28. 29. 30. 31. 32. 33. 34. 35. 36. 37. 38. 39. 40. 41. 42. 43. 44. 45. 46. 47. 48. 49. 50. 51. 52. 53. 54. 55. 56. 57. 58. 59. 60. 61. 62. 63. 64. 65. 66. 67. 68. 69. 70. 71. 72. 73. 74. 75. 76. 77. 78. 79. 80. 81. 82. 83. 84. 85. 86. 87. 88. 89. 90. 91. 92. 93. 94. 95. 96. 97. 98. 99. 100. 101. 102. 103. 104. 105. 106. 107. 108. 109. 110. 111. 112. 113. 114. 115. 116. 117. 118. 119. 120. 121. 122. 123. 124. 125. 126. 127. 128. 129. 130. 131. 132. 133. 134. 135. 136. 137. 138. 139. 140. 141. 142. 143. 144. 145. 146. 147. 148. 149. 150. 151. 152. 153. 154. 155. 156. 157. 158. 159. 160. 161. 162. 163. 164. 165. 166. 167. 168. 169. 170. 171. 172. 173. 174. 175. 176. 177. 178. 179. 180. 181. 182. 183. 184. 185. 186. 187. 188. 189. 190. 191. 192. 193. 194. 195. 196. 197. 198. 199. 200. 201. 202. 203. 204. 205. 206. 207. 208. 209. 210. 211. 212. 213. 214. 215. 216. 217. 218. 219. 220. 221. 222. 223. 224. 225. 226. 227. 228. 229. 230. 231. 232. 233. 234. 235. 236. 237. 238. 239. 240. 241.







# PROGRAMMES FOR MONDAY (October 4)

**2LO LONDON. 365 M.**

- 10-20 TIME SIGNAL GREENWICH
- LENCE TIME MUSIC from the Holborn Restaurant
- 30 Mr. E. KAY ROBINSON, "Fishes Old-Fashioned Fishes"
- 40 TIME SIGNAL GREENWICH
- THE ROYAL AUTOMOBILE CLUB DANCE BAND (on R.A.C.)
- 415 Mr. A. P. GAYFORD, "Merets of Modern Music"
- 430 MUSIC THE ROYAL AUTOMOBILE CLUB DANCE BAND played from the R.A.C.
- 515 FOR THE CHILDREN
- Stories of King Arthur: How Brannigan Came to King Arthur's Court (adapted by C. F. Hodges). A Talk on Stars by Captain A. H. Jones
- 545 10-15 MINUTE ADDRESS by the Right Rev. Dr. A. A. DAVID, Lord Bishop of Liverpool, at the Church Congress, Southport, relayed from Christ Church, Southport. S.B. from Manchester
- 60 LANCE MUSIC—THE LONDON RADIO DANCE BAND, directed by SHIRLEY FORD
- 640 Talk by the Radio Society of Great Britain
- 70 TIME SIGNAL BIG BEN. WEATHER FORECAST, FIRST GENERAL NEWS BULLETIN
- 710 Mr. JAMES AGAT Dramatic Criticism
- 725 Musical Interlude
- 740 Rev. ARTHUR DAVIDSON Anniversary note on St. Francis of Assisi
- 745 Talk on the National Campaign for the Prevention of Tuberculosis
- 80 VARIETY
- James Widdows (In each of Dialect Stories)
- THE HOLT SAXOPHONE ORCHESTRA

## MR PLUNKET GREENE'S LECTURE RECITAL

- 845 INTERLUDE
  - 915 LECTURE RECITAL (on the Piano)
  - 930 MINISTRY OF HEALTH TALK by Sir WALTER MORLEY FLETCHER
- Sir WALTER MORLEY FLETCHER is now Secretary of the Medical Research Council of Great Britain. He was formerly Secretary

Tutor of Trinity College, Cambridge, and has served on medical committees for the Army Navy and Air Force

## 45 BEETHOVEN'S Piano-forte Sonatas interpreted by MAURICE COLE

Sonata in A Major, Op. 2, No. 2 (Movements 1 and 2)

If a musician were to be marooned on a desert island with a piano and but one volume out of all the music written for it, there is little doubt as to his choice of composer. I think of no other composer's works can the wonderful development of personality and power in this music be so fully appreciated as in the Sonatas.



**Mr MAURICE COLE.**

who gives a series of Beethoven recitals at the piano every night this week from the London Studio at 9.45

There is a certain amount of value in roughly dividing Beethoven's music into three 'periods' in which he is learning his job, in which he is showing the influence of his teachers, and in which he was for a time) a pupil of Mozart, but using their general lines of thought and their harmonic language. In the first period he consequently places his Sonatas first to Op. 22. In the second period, which he becomes a full free citizen of his art, early into master of his resources, mature in thought and expression, we may go to Op. 26, and in the Third Period, the last five Sonatas, Op. 101, 106, 109, 111, which we find the great adapting and transforming power (some times breaking the rules of the game, and reaching out into new fields of expression) which no musician has since equalled. To hear this week belong to the first two periods, and will be found, almost without exception, easy listening even to those not familiar with them. It must be remembered that though Mozart and Haydn had put general gaiety, and sometimes deep feeling, into their piano-forte Sonatas, it was not in these works that their powers as emotional artists were best exhibited. The chief way in which the Sonatas of Beethoven overtop those of his forerunners is in their deeper emotional and dramatic content.

This element of 'informal drama,' as Wagner called it, is not, of course, constantly present in every single work of a master, or in all the parts of a work; but it is almost always to be found

in his bigger works, and in Beethoven's Sonatas it is never absent for long. Once one begins to think of great music in this way it becomes much more absorbing and interesting than when it is regarded as a series of more or less unrelated sound patterns.

The first Sonata of which half is played to-night is fresh and happy. The First Movement (Quick and vivacious) is in the usual form, and the Main Theme. The First (heard right at the start) is a bold decisive theme, and the Second, that comes after a moment or two of somewhat hesitating music, is more expressive, and a trifle meditative—perhaps a suggestion of that reflective side of Beethoven's youth that sometimes peeps out for an instant. As in most 'First Movements' of Sonatas, the general plan of treatment here is to develop the two chief themes, in different ways, and then to bring them together again, and sometimes combining of more than one theme, then 'developing' them and sending them

100 TIME SIGNAL GREENWICH WEATHER FORECAST SECOND GENERAL NEWS BULLETIN, Local Announcements

1015-110 IN DE 'OLE PLANTATION THE WIRELESS CHORUS, conducted by STANFORD ROBINSON

**5XX DAVENTRY. 1,600 M.**

- 10.30 a.m. TIME SIGNAL; WEATHER FORECAST
- 11.0-12.0 THE RADIO QUARTET and ARTHUR GIBSON'S ENSEMBLE (Soprano)
- 10.20 Programme S.B. from London

30 Programme S.B. from London

## 80 LISTED FOR VICTORS

W. 100 AT THE NATIONAL ENTERTAINMENT OF WALES. (RWANSEA, 10.20). S.B. from Cardiff. (see continued Cardiff Programme on page 72.)

845 Programme S.D. from London

915 S.B. from Cardiff

930 Programme S.D. from London

10.10 Shipping Forecast

10.15 S.B. from Cardiff

11.0-12.0 DANCE MUSIC TED BROWN'S CAFE DE PARIS DANCE BAND, from the Cafe de Paris



**Mr H PLUNKET GREENE.**

the famous singer and teacher of singing, giving the first of a series of short recitals in the London Studio at 8.45 this evening.



**Sir WALTER MORLEY FLETCHER.**  
who gives the Ministry of Health Talk this evening at the London Station (9.40)



# PROGRAMMES FOR MONDAY (October 4)

2ZY MANCHESTER 378 M.

## Special Civic Week Programme

- 10-20 THE BESSES O' THE BARN BAND, conducted by HAWAY BAWLOW, relayed from Albert
- 3-25 INTO ST. BOWLS. Trivial Pictures of the British Empire—Rev. H. ALLEN JOB, F.R.G.S., 'Queensland—Pineapples and Prickly Pears'
- 3-45 PAT RYAN (Solo Clarinet)
- 4-0 MUSIC by the STATION QUARTET
- 5-0 A. I. SKENCK HAWARD, M.F. (Curator of the Manchester Art Gallery), 'Manchester Art'
- 5-15 PRESIDENTIAL ADDRESS by the Right Reverend Dr. A. A. DAVID, Lord Bishop of Liverpool, at the Church Congress, 1934. Relayed from Christ Church, Southampton
- 5-45 FOR THE CHILDREN
- 6-30 Programme S.B. from London
- 7-40 The Rt. Hon. Miles E. MITCHELL, Lord Mayor of Manchester. The Meaning of Manchester's Civic Week

THE Lord Mayor has been the prime mover of the city's Civic Week, and his appearance before the microphone to explain the meaning and nature of the celebrations is as gratifying as it is appropriate.

## 8-0 EVENING CONCERT

A Concert given by PAST and PRESENT STUDENTS of the R. VAL MANCHESTER COLLEGE OF MUSIC. Relayed from the Mubon Hall

ANNE GREGORY (Soprano)

ETHEL EVA (Soprano)

HILDA GRENBY (Contralto)

WILFRED FIRTH (Tenor)

JOHN GREENWOOD (Baritone)

LEONARD HINCK (Violin)

THOMAS H. MOSLEY (Tenor)

MARGARET COLLIER (Soprano)

LEONARD HINCK (Violin)

ANNE GREGORY  
Asia from 'Joan of Arc' (Sung in Russian)

MARGARET COLLIER (Solo Violoncello)  
First Concerto, for Violoncello..... Saint-Saëns

THIS is shorter than most Concertos, the usual three Movements being condensed into one, which, however, preserves the three sections characteristic of the form.

The first theme, played by the solo instrument, is much used throughout the work. In the middle section we have a charming minuet in the style of a Minuet, in which the 'Cello is accompanied by Mixed strings.

ETHEL EVA, HILDA GRENBY, WILFRED FIRTH, AND JOHN GREENWOOD

Quartet 'Rigoletto'..... Verdi

LEONARD HINCK (Solo Violin)  
First Movement of Violin Concerto..... Tchaikovsky

TCHAIKOVSKY'S Violin Concerto bears the Opus Number 35 (i.e., it is approximately the thirty-fifth work of about eighty in all; it thus immediately precedes the first of his most famous Symphonies, the Fourth.

The Concerto was written in 1878. It consists of three Movements, but the end of the Second leads straight into the Third.

The First Movement begins with a short Introduction (moderately quick) in which the Solo Violin is silent, but the First Main Tune is hinted at in the Strings.

When the Soloist enters he is left alone for a moment or two; when he starts the First Main Tune (at a very moderate pace) he is very quickly accompanied by the other strings (lightly plucked). The Soloist repeats the First Main Tune an octave higher, with great effect. He continues with more and more ornamentation, the whole Orchestra gradually entering and building up something of a climax.

Again the Solo Violin is left alone for a moment, and then introduces the smooth Second Main Tune. This lasts some time, and, with the First Main

Tune, forms the basis of a lengthy, elaborate Movement, full of energy and glitter, especially for the Soloist, who at one point has a prolonged, showy cadenza in the strings, and a display passage.

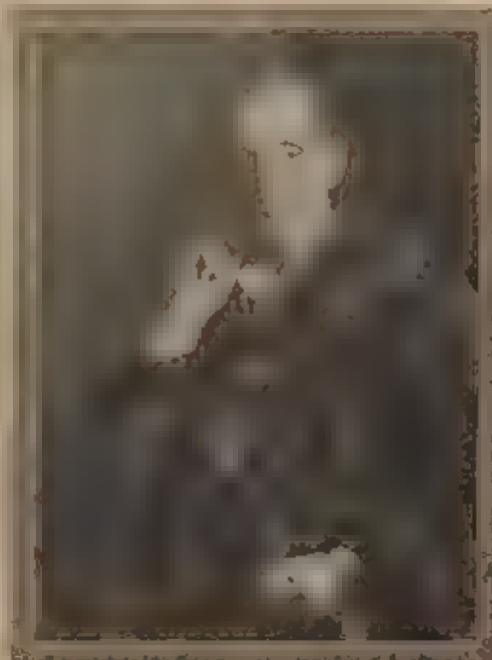
T. H. MOSELEY  
Song 'Hawthorn' by Edward Taylor  
MARGARET COLLIER AND WILFRED FIRTH  
First Piano Concerto..... Liszt

LISZT made innovations in the methods of musical study, the aim of which was to be noted in this work. The music is played without break, and the themes appear in more than one of the movements.

## 9-30 Programme S.B. from London

## 10-15-11-0 HUMOUR AND LAZZ

DANIEL O'NEILL (Irish Entertainer)  
Green Isle.....



## THE LORD MAYOR OF MANCHESTER

The Rt. Hon. Miles E. Mitchell formally opens Manchester's Civic Week with his broadcast address to-night. Manchester, 740.]

The Old Phil Show..... Haynes

Further Experiences of Patsy O'Sullivan

CLAYMAN AND DWYER

In some Jazz Music on the Piano

LEONARD HINCK

1d Climb the Highest Mountain..... Brown and Clare

A Few More Stories

The Donovans..... Needham

CLAYMAN AND DWYER

In some more Jazz Music

5IT BIRMINGHAM 479 M.

## 3-45—THE STATION WIND QUINTET

4-45 AFTERNOON TOPICS: SIDNEY ROGERS, P.H.S., 'Physical Hecticultural Hints, Bulb Growing Indoors,' WINIFRED JOHNSON (Discus)

5-15 FOR THE CHILDREN

6-0 HAROLD TURLEY'S ORCHESTRA relayed from Prince's Cafe

6-45 Programme S.B. from London

## 8-0 LIGHT MUSIC

THE STATION ORCHESTRA

Overture, 'Opéra Bouffe'..... Fouch

Eva BENNETT (Soprano)

Hymn to the Sun..... Kinsky Korsakov

The Rose Enslaves the Nightingale..... Brahms

Old Love

Serenade

The Lass with the Delicate Air..... Arns

ORCHESTRA

Selection, 'Chu Chin Chew'..... Norton

SYDNEY COLTHAM (Tenor)

Silent Noon..... Vaughan Williams

'Man 'Might Have Been'..... Bealy

My Love..... Roger Quillar

My Love..... Fiddle

My Love.....

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## PROGRAMMES FOR TUESDAY (October 5)

21.0

LONDON

365 M

8.30

12.20

ITALY BY WILLIAM WOLST  
from St. Lawrence Jewry  
Radio No. 4  
Suttons No. 4

by G. R. ...  
...  
... and Trio in E Flat ...

3.30 Sir H. WALFORD DAVIES, 'Memorable Music and Musical Appearances'

4.0 TIME SIGNAL GREENWICH, Topical Talk

4.15 WILLIAM H. ...  
... ORCHESTRA from the Marrow Arch Pavilion

5.15 FOR ... CHILDREN

Ronald Courley at the Piano brightens up the programme, while the 'Wicked Uncle' films the Children's Hour—and probably spoils it

6.0 DANCE MUSIC THE LONDON RACE LEADER  
Dance, Directed by SHERMAN FIDMAN

7.0 TIME SIGNAL, BIG BEN, WEATHER FORECAST,  
FIRST GENERAL NEWS BULLETIN

7.10 Mr W. F. BLITCHER, Spanish Talk, S.B.  
from Manchester

7.25 Musical Interlude

7.40 A ... between Dame HENRIETTA BARNETT, D.B.E., and Mr T. HADDOCK NORS, 'The English Bunker's Hill, A Landmark of Friendship'

DAME HENRIETTA BARNETT, TT is Chairman of a Committee of English and American ... which has been formed to purchase ... HBL, adjoining Hampstead Heath, and ... it permanently as a public open space, ... a memorial to Anglo-American partnership in the War. This would, it is thought, form an appropriate complement to the more famous Bunker's Hill near Boston, in America, on the summit of which, as a monument to commemorate the first battle fought by Americans against British troops in the War of Independence.

8.0 RICHARD GOODELL

Selections from his Repertoire

8.15 THE B.B.C. INTERNATIONAL SERIES OF  
CHAMBER CONCERTS  
(First Concert)

Relayed from the GROTRIAN HALL, LONDON

Maria Basilides (Singer). (First Appearance in England)

...  
... KESSLER, JEAN ...  
...

Quartet in A Minor (2nd and First Performances)  
Ernest von Dohnanyi

THE ... (born in 1877) began to write music when he was not much over six. He is best known to us as a much travelled concert pianist and as the composer of some sprightly and piquant ...

This Quartet is being performed for the first time from the ... Its three movements contain plenty of ... and ...

The First is quick, and emotionally somewhat agitated. The Slow Movement is an example of Variation form, of which Dohnanyi is very fond, and in manipulating which he has a particularly happy touch. He sets out a slow air of religious cast, and proceeds to show it in a charming series of varied settings.

The Last Movement, in the gayest spirits, is one of those exuberant jollifications with which the composer seems to delight in winding up his works.

Ruth Jenson (The Heartless Woman)

MARIA BASILIDES, a distinguished Hungarian Operatic Singer, who is making her ... in ... produced ... She has also been guest ...

8.45 ...  
Serenade for Two Violins and Viola (Op. 12)  
Zoltan Kodaly

... quite recent years most people ...



Mrs. MARIA BASILIDES

of the Budapest Opera, who is making her first appearance in this country in the first of the B.B.C.'s International Chamber Concerts. [London 8.15.]

was largely confined to that of Liszt, Korboy, and a ...

Most of these were active in preserving, and often in using in their works, the songs of the gypsies. Most of the leading Hungarian composers of to-day, it is interesting to note, are equally solicitous for the preservation of folk-songs; they go back, however, to an earlier folk-music than that of the gypsies, and have a good deal of their roots in these melodies, many of which they found among the Slavs and Romanians, as well as among the Magyars. Bela Bartok (born 1881) and Zoltan Kodaly—two of the chief composers of modern Hungary—were leaders in the new campaign, and both have collected large numbers of folk-tunes. Kodaly alone having taken down from the lips of peasants over three thousand five hundred such songs. The idiom of both has largely grown out of that of folk-music, though both have a strongly individual style.

Kodaly has also been influenced first by Brahms, and then by Debussy. Works of his already heard in this country include a Sonata for Cello alone (Op. 8), a Duet for Violin and Cello (Op. 7), a Trio for Two Violins and Viola (Op. 12)—and a String Quartet (Op. 2). This Serenade, one of the composer's most

attractive works, is cast in three Movements. The First and Last have a certain simplicity and wholeness that remind us of the folk-speech. The lively Last Movement, in particular, shows how healthy and invigorating the influence of that idiom can be. The Slow Movement consists of a conversation between First Violin and Viola, while the Second Violin keeps up a soft background of murmuring tones.

9.0 MARIA BASILIDES

Perote Fed  
Ha Kaddagor  
Olyad a Ha  
Meghalor, Meghnar  
Koush Kolor  
Arer Oalp as Erdo ...

BARTOK, who began to compose when he was nine entered the Royal Hungarian High School for Music at Budapest, and first became known, not as a Composer, but as a Pianist. His latent aptitude for composition was awakened by ... Spake Zarathustra, and soon he was producing works in various forms, including a Symphonic Poem of his own, entitled Kossuth (the name of the leader of the Hungarian Revolution of the middle of the last century), which he later performed at a Music Concert in ... A Piano Quintet and some pieces were other early works. He has devoted a great deal of time to his studies in folk music, and has so far offered as Araos in his ... He has put his view of the ... of ... to folk-music very clearly. Its appropriate use, he says, is not of course, limited to the ... or the imitation of these melodies, or to the arbitrary thematic use of ... in works of foreign or international tendencies. It is rather a question of absorbing the means of musical expression hidden in this ... possibilities of any language may be assimilated. It is necessary for the composer to command the musical language so completely that it becomes the natural expression of his own ...

Perhaps the work which best shows Bartok's manner of utilizing folk material is his Dances Suite, written in 1923, for a concert that celebrated the fifth anniversary of the union between the cities of Buda and Pest. Bartok's style, born as in most of his later works, is bold and uncompromising. The Suite, which has been heard two or three times in London, is one of the most vigorous and vital products of the new Hungarian School.

9.10 THE QUARTET

Quartetto Breve (MS. and First Performance)  
Anthony Molnar  
Allegro Resoluto, Adagio; Allegro Resoluto, Allegro non Presto

MOLNAR is one of the youngest of present-day Hungarian composers of note, having been born in 1890. From 1910 to 1913 he played the Viola in the Quartet which to-night is performing his work.

The composition which is being given for the first time this evening is described as a 'Short Quartet' in four Movements. The First is cheerfully resolute, the Second is completely serious, the Third is lively and bold, and the Last quick, impetuous and forceful.

9.30 Sir H. WALFORD DAVIES, Mus. Doc., 'Music and the Ordinary Listener.'

9.45 BEETHOVEN, interpreted by MAURICE COLM  
Sonata in A Major, Op. 2, No. 2 (Concluded)  
Sonata in D Major, Op. 10, No. 2 (Movement 1)

THE THIRD MOVEMENT of the Sonata in A shows Beethoven already at work upon the ideas of his predecessors, re-shaping them, and giving new significance to old forms. This Movement was, with Haydn and Mozart, almost invariably a graceful Minuet. Beethoven soon inaugurated the 'lighter Third Movement' idea, writing a 'Scherzo'—a playful, often



one of the most important factors in Manchester's industrial prosperity, and one of the greatest triumphs of nineteenth-century engineering skill. In connection with the Civic Week celebrations, Mr. K. R. Brady is giving a Talk to-day on Manchester as a Port, a position that is owed, of course, to the Canal.







## PROGRAMMES FOR WEDNESDAY (October 6)

210 LONDON. 365 M.

- 10 20 THE BRONX GREENWICH**  
**CAMILLE COTTELL'S ORCHESTRA from Reg-**  
**ional France.**
- 30 Mr. [redacted] & Mrs. Mary S. [redacted]**  
[redacted] [redacted] [redacted] [redacted]
- 40 THE GREAT G. [redacted]**  
Merrie England, by A. BONNET LAIRD
- 6 15 ORGAN RECITAL by REGINALD FULTON**  
from the New Gallery Rinkina
- 5 15 FOR THE CHILDREN:** "Ten Minutes on  
a Flying Trawler" (Leonard Aspel)  
"Pussikin Does a Good Turn" (Ada Leonora)  
Faint Improved ones
- 5 0 DANCE MUSIC—THE LONDON RADIO DANCE**  
**BAND, (Directed by) Sidney Firman**

Donts Vasye (Kontsev):

- The Silver Lamps ..... M. Phillips  
 Sythe Song ..... Hamilton Hurst  
 Lyrical Melody, 'Fruit o' Mine' .. Fletcher  
 Lullaby .....  
 Three Charlie Songs .....  
 Tuba .....  
 The A ..... M. Bentley  
 Song of My Heart ..... P. Robertson  
 Suite, 'Romantique' ..... Kneibley  
 A Play in One Act by HAROLD CHARLIN  
 Produced by HAWAN

itself. He has written many books, including 'Relativity' and 'Talks about Wormholes'.

- 9.45 **BEETHOVEN** interpreted by MAURICE  
Sorensen in D Major, Op. 10, No. 3 (Last Tuesday)  
M. F.
- 10.0 **THE SIGNAL** (NEWSPAPER) WEATHER FORECAST  
LOCAL NEWS BULLETIN, ...  
A. C. ...
- 10.15 **A FAREWELL BROAD** set by THE ENGLISH  
SINGERS (prior to their American Tour)  
FLORA MAXX NORMAN STONE NELLOE CARR  
NORMAN NOTHBY, LILLIAN BELLAMY, and CUTHBERT KELLY  
MAY ... HUBERT and FRED SONG  
Flora Gave Me Finest Flowers ... John W. ...  
O Softly Singing Lute ... Francis ...  
On the Plains ...



Mc. R. A. WATSON WATT

is giving a Talk on "Atmospherics and the Atmosphere" in the series arranged by the Royal Meteorological Society. (London 7.10.

### Sir OLIVER LODGE.

the eminent scientist who starts another of his fascinating series of Talks, this time on 'Atoms and Words'. [London 9.30]

Dr. C. W. SALEEBY.

an industrial public worker for better health conditions, is talking to-night on How to Live through the Winter." (London 7.40.)

- 655 The Week's Work in the Garden, by the Royal Horticultural Society

- 70 TIME SIGNAL, BIG BEN, WEATHER FORECAST, FIRST GENERAL NEWS BULLETIN

- 710 Mr H. A. WATSON WATT, B.Sc., 'Atmospheres and the Atmosphere' (under the auspices of the Royal Meteorological Society)

MR. WATSON WATT is Superintendent of the Radio Research Station, Ditton Park, Langley, Bucks, where he is at present engaged on a very interesting series of tests of reception of all the London Station Talks. He was formerly in charge of the Branch Meteorological Office at the Royal Aircraft establishment and was associated with Captain C. J. P. Cave in the earliest aerological observations in the atmosphere ever made. He has had experience of hunting atmospherics in three Continents, and has found specimens that make the worst known in England seem comparatively mild.

- 7.28 Musical Instruments 1619

- 740 Dr. SALTERBY 'How to Live Through the Winter'

- 50 POPULAR ORCHESTRAL CONCERT**

THE WIRELESS ORCHESTRA, conducted by JOHN ANGELL

Overture 'Mazurka' Gounod  
 (4 parts on 'Mireille' appears in Monday's  
 programme for Newcastle.)

- A Policeman—The Usual Type  
A Night Watchman—A Stupid Old Man of 70  
A Constable—A Young Man of 27  
Place and Time: The corner of a London square  
early on a winter's morning

THE street is up and the excavations are protected by trestles. The Watchman is sitting in his shanty smoking a short pipe. The Police men pass slowly along and pause, leans against a trestle and bids the water-man.

- 20 THE REVELERS, THE SINGING  
SOPHOMORES, AND THE MERRYMAKERS  
APPEARING EXCLUSIVELY AT THE N. A. I. ...  
... LAYERS ON ... FROM

- 915 JOHN ASSELA, conducting some of his own  
MUSIC

- 5.35 Sir OLIVER Loder, F.R.S., D.Sc., "Atoms and Worlds: The Atom of Matter" (1936)

SIR OLIVER LODGE, who to-day starts a second series of Talks, is one of the outstanding British scientists of the day. In addition, one of the pioneers of wireless, for his work in this connection he was awarded the Albert Medal of the Royal Society of Arts in 1912. In the course of an exceptionally distinguished career he has been Professor of Physics at University College, Liverpool, Principal of the University of Birmingham, President of the Mathematical and Physical section of the British Association, and of the British Association

- The Silver Swan  
Fare You Well

- 10.30 11.0 VARIETY

FLORRISSE MARKS (Light Irish Songs)  
HARRY MENNYEAS (Scottish Comedies)  
CLAPHAM and DWYEN (Entertainers)  
PAULINE and DIANA (Musical Novelties)

**SXX DAVENTRY. 1,500 M.**

- 10.30 a.m. TIME SIGNAL, WEATHER FORECAST

- 119 1.5 THE RADIO QUARTET

- 1.0-2.0 Programmes S.B. from London

- ### 3.6. 8.0, **HANDLED AS OBJECT**

Handels-Semmel  
G. Conrad und Orchester, S.B. from Birmmham

Semide } Daughters of Cadmus { GEORGE  
Irish } JOHNSON  
June }  
Inc. Sister to Semide } DOROTHY D ORSAY  
Jupiter }  
Apollo } JOHN ARMSTRONG  
Cadmus, King of Thebes } JOSEPH FARRINGTON  
Bonimus }

- 9.10-10.10 Programme S.B. from London

- ### 10 10 Shipping Forecast

- 10.15 Programming S.B. from London  
11.0-12.0 DANCE MUSIC H.R. & G.W.

- NEW PRINCES CANADIANS, ALFREDO and his  
band from the New Princes Restaurant



# PROGRAMMES FOR WEDNESDAY (October 6)

**22Y MANCHESTER. 378 M.**

## Special Civic Week Programme

115-20 The Manchester Police Band: Conductor F. W. D. ...  
 1. The ...  
 2. The ...  
 3. The ...  
 4. The ...  
 5. The ...

1. The ...  
 2. The ...  
 3. The ...  
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1. The ...  
 2. The ...  
 3. The ...  
 4. The ...  
 5. The ...

3.25 TRANSMISSION TO SCHOOLS: 'The Story of ...  
 Miracle and Pageantry'

3.45 NO. 111 MARCH (Piano)

4.0 M. ...

5.0 I. ...

5.15 F. ...

6.0 L. ...

6.45 A. ...

The Manchester Station holds a very important position among the stations of the B.B.C. and in the number that regularly serves the district. It is one of the most densely populated towns in any other part of Great Britain, and there are more people living within fifty miles of the centre of Manchester than in the corresponding area around London. Manchester is well known in four English counties—Lancashire, Yorkshire, Derbyshire and Cheshire—as well as North Wales, and until the opening of the B.B.C. Station the area that Manchester supplied included also the Isle of Man.

7.0 WEATHER FORECAST NEWS

7.15 NO. 112 A. WATSON WALT B.S. 'Atmospheres and the Atmosphere' S.B. from London

7.25 Musical Interludes S.B. from London

7.40 CONCERT BY THE MANCHESTER CITY POLICE

Sir ROBERT PEACOCK, M.V.O. (Chief Constable of Manchester) The History of the Manchester Police

8.0 (approx.) MANCHESTER POLICE BAND: Conductor F. W. D. ...

March, 'The King's Guard' Keith  
 Overture to 'William Tell' Rossini  
 Selection from 'Samson and Delilah' St. Saens

8.25 THE MANCHESTER POLICE CONCERT PARTY:

ALEXANDER KING (Soprano) and ELIZABETH KING (Soprano)  
 JIMMY KING (Soprano) and ELIZABETH KING (Soprano)  
 LENA BROWN (Soprano), ELISIE KING (Accompanist)

OPENING CHORUS  
 One by One ... Fred Cecil

Duet—ALEX KING and LENA BROWN  
 Down the Vale ... Mair

GEORGE BROWN  
 Silly Am ... Leigh

THE ...  
 Musical ... Parker

AWAKE  
 The ... Winter

ALEX KING  
 The Last ... Peter Chapman

THE ...  
 Piano Conversation ... Frank Lee

THE ...  
 The ... Louie Parker

9.0 BAND  
 Intermezzo, 'On the Road to Moscow' ...  
 Reminiscences of Weber ...

9.30-11.0 Programme S.B. from London

**51T BIRMINGHAM. 479 M.**

3.45 ...  
 4.45 ...  
 5.15 ...

6.0 ...

6.15 ...

6.30 ...

6.45 ...

7.0 ...

7.15 ...

7.30 ...

7.45 ...

8.0 ...

8.15 ...

8.30 ...

8.45 ...

9.0 ...

9.15 ...

9.30 ...

9.45 ...

10.0 ...

10.15 ...

10.30 ...

10.45 ...

11.0 ...

11.15 ...

11.30 ...

11.45 ...

12.0 ...

12.15 ...

12.30 ...

12.45 ...

1.0 ...

1.15 ...

1.30 ...

1.45 ...

2.0 ...

2.15 ...

2.30 ...

2.45 ...

3.0 ...

6.0 THE WALKERS ...

6.15 ...

6.30 ...

6.45 ...

7.0 ...

7.15 ...

7.30 ...

7.45 ...

8.0 ...

8.15 ...

8.30 ...

8.45 ...

9.0 ...

9.15 ...

9.30 ...

9.45 ...

10.0 ...

10.15 ...

10.30 ...

10.45 ...

11.0 ...

11.15 ...

11.30 ...

11.45 ...

12.0 ...

12.15 ...

12.30 ...

12.45 ...

1.0 ...

1.15 ...

1.30 ...

1.45 ...

2.0 ...

2.15 ...

2.30 ...

2.45 ...

3.0 ...

3.15 ...

3.30 ...

3.45 ...



# PROGRAMMES FOR WEDNESDAY (October 6)

## 6KH HULL 335 M. SPY PLYMOUTH. 338 M.

- 3.15 Light Music  
4.0 Afternoon Topics  
4.15 *For the Children* Directed by  
5.15 *For the Children*  
6.0 *For the Children* ORCHESTRA  
6.30 *For the Children*  
6.50 *For the Children*  
7.0 *For the Children*  
8.0 **A MEDLEY**  
ANNIE HEARST  
Nocturne in D Flat  
Polonaise in A Flat  
8.10 JOHN ANDERSON (Baritone)  
When the West North to War  
Hawthorn's Vision (from 'The Song of Hawthorn')  
8.20 JOHN H. SICALL (Solo 'Cello')  
8.30 *For the Children*  
8.45 *For the Children*  
8.55 *For the Children*  
9.0 *For the Children*  
9.15 *For the Children*  
9.30-11.0 Programme S.B. from London

## 2LS LEEDS-BRADFORD. 321 M. & 310 M.

- 11.30-12.0 FIELD'S CAFE ORCHESTRA relayed from Field's Cafe Leeds  
4.0 THE SCALA SYMPHONY ORCHESTRA relayed from the Scala Theatre, Leeds  
5.0 AFTERNOON TOPICS Mrs. DORIS NEELE  
5.15 *For the Children*  
6.0 Light Music  
6.30 Programme S.B. from London  
6.50 Royal Horticultural Society's Bulletin  
7.0-11.0 Programme S.B. from London

## 6LV LIVERPOOL 331 M.

- 3.0 CRANE'S MATINEE CONCERT relayed from Crane's Hall  
DOUGLAS MILLER (Pianist); SAMUEL PAUL (Baritone); and WALTER WRIGHT (Accompanist)  
4.0 AFTERNOON TOPICS: W. A. MATTHEW, 'The Romance of Old Furniture' (7)  
4.15 DANCE MUSIC: BOULET AND MONTAGNE'S SYMPHONIES relayed from the Edinburgh, Café  
5.15 *For the Children*  
6.0 *For the Children*  
6.30-11.0 Programme S.B. from London

## 5NG NOTTINGHAM. 326 M.

- 11.30-12.30 Morning Concert relayed from  
3.45 THE MIRAGE CAFE ORCHESTRA: Conductor,  
4.45 *For the Children*  
5.15 *For the Children*  
6.0 *For the Children*  
6.15 'A Reader' Now Books  
6.30 Programme S.B. from London  
8.0 ROUND THE MAIN STATIONS  
9.30-11.0 Programme S.B. from London

- 11.0-12.0 GORDON EAST and his QUARTET relayed from Popham's Restaurant  
3.30 Orchestra relayed from  
4.0 *For the Children*  
4.15 *For the Children*  
5.15 *For the Children*  
6.0 LINDA HARRIS (Contra)  
6.30 Programme S.B. from London  
8.0 VAL GIVILLI

## 830 LIGHT EASTERN MUSIC

- THE STATION ORCHESTRA conducted by  
Overture, 'The Capt of B...'  
Sergeant LORAN (Baritone)  
Maell When Young (From 'In a Persian Garden')  
As Then the Tulip...  
O Mountain Rose of Lebanon...  
WINIFRED DAVIS (Mezzo-Soprano)  
On the Banks of the Indus  
The Lover's Song  
Sweet As the Jasmine  
8.55 *For the Children*  
9.0 *For the Children*  
9.15 *For the Children*  
9.30-11.0 Programme S.B. from London

## 6FL SHEFFIELD. 306 M.

- 11.30-12.30 Gramophone Lecture by Moses Baritz  
4.0 KATE BALDWIN: 'Phonants'  
4.15 *For the Children*  
5.15 *For the Children*  
6.0 Musical Interlude  
6.30 Programme S.B. from London  
8.0 ROUND THE NORTHERN STATIONS  
9.30-11.0 Programme S.B. from London

## 6ST STOKE. 301 M.

- 4.0 The Capital Theatre Orchestra, Directed by  
5.0 Afternoon Topics  
5.15 *For the Children*  
6.0 Light Music  
6.30 Programme S.B. from London  
8.0 THE NORTH STAFFS CHAMBER MUSIC PLAYERS  
String Quartet, Op. 18, No. 4...  
8.15 JONNY BOURNE (Tenor)  
Angels Guard Thee  
One Day  
8.25 *For the Children*  
9.0 *For the Children*  
9.30-11.0 Programme S.B. from London

## 6SW SWANSEA. 492 M.

- 3.30 *For the Children*  
4.15 *For the Children*  
5.0 *For the Children*  
5.15 *For the Children*  
6.0 *For the Children*  
6.15 *For the Children*  
6.30 Programme S.B. from London  
8.0 THE SWANSEA POLICE BAND (by kind permission of the Chief Constable, Mr. R. D. Roberts, Conductor, A. SHACKLETON, R.M.S.M.)  
March, 'Brave Triumphant'...  
The Old Spinn...  
Asleep 'neath the Dark Blue Wave

## 55X SWANSEA. 492 M.

- 3.30 *For the Children*  
4.15 *For the Children*  
5.0 *For the Children*  
5.15 *For the Children*  
6.0 *For the Children*  
6.15 *For the Children*  
6.30 Programme S.B. from London  
8.0 *For the Children*  
9.0 *For the Children*  
9.30-11.0 Programme S.B. from London

## Northern Programmes.

### 5NO NEWCASTLE. 404 M.

- 3.0-3.30 Transmission Schedule 4.0-4.30 Afternoon Topics  
4.15 *For the Children*  
5.0 *For the Children*  
5.15 *For the Children*  
6.0 *For the Children*  
6.15 *For the Children*  
6.30 Programme S.B. from London  
8.0 *For the Children*  
9.0 *For the Children*  
9.30-11.0 Programme S.B. from London

### 5SC GLASGOW. 422 M.

- 3.0-3.30 Transmission Schedule 4.0-4.30 Afternoon Topics  
4.15 *For the Children*  
5.0 *For the Children*  
5.15 *For the Children*  
6.0 *For the Children*  
6.15 *For the Children*  
6.30 Programme S.B. from London  
8.0 *For the Children*  
9.0 *For the Children*  
9.30-11.0 Programme S.B. from London

### 2BD ABERDEEN. 495 M.

- 3.45 *For the Children*  
4.45 *For the Children*  
5.15 *For the Children*  
6.0 *For the Children*  
6.15 *For the Children*  
6.30 Programme S.B. from London  
8.0 *For the Children*  
9.0 *For the Children*  
9.30-11.0 Programme S.B. from London

### 2BF BELFAST. 440 M.

- 3.0 *For the Children*  
4.0 *For the Children*  
4.15 *For the Children*  
5.0 *For the Children*  
5.15 *For the Children*  
6.0 *For the Children*  
6.15 *For the Children*  
6.30 Programme S.B. from London  
8.0 *For the Children*  
9.0 *For the Children*  
9.30-11.0 Programme S.B. from London







(October 7)

820 07-17-1911  
Bingford's Orchard by Elm (Succumb) 4.25



# PROGRAMMES FOR THURSDAY (October 7)

**8.30 'THE MASTER'**  
A Play written for the Microphone by FREDERICK  
D. ... M. CONNELL  
SIDNEY EVANS  
English Tourists who are  
doing Europe)  
IVOR MADDUX  
The three tourists, somewhat fatigued after  
9.0 ... Wagner  
9.10 ...  
9.20 ...  
9.30-12.0 Programme S.B. from London

## 6KH HULL 335 M.

11.30-12.30 Music Bar, Gramophone Lecture  
Recital  
4.0 ...  
4.15 ...  
5.15 ...  
6.0 ...  
6.30 Programme S.B. from London  
7.10 Programme S.B. from Aberdeen  
7.28 Programme S.B. from London  
7.40 ...  
8.0-12.0 Programme S.B. from London

## 2LS LEEDS-BRADFORD 321 M. & 310 M.

11.30-12.30 Field's Café Orchestra, relayed from  
Field's Café, Commercial Street, Leeds  
4.0 Gramophone Recital by Moses Baritz  
5.0 Afternoon Topics  
5.15 For the Children  
6.0 Light Music  
6.35 Programme S.B. from London  
7.10 Programme S.B. from Aberdeen  
7.28 Programme S.B. from London  
7.40 Mr. T. H. W. ...  
8.0-12.0 Programme S.B. from London

## 6LV LIVERPOOL 331 M.

4.0 HAROLD GEE and HIS ORCHESTRA from the  
Trocadero Cinema  
5.0 Readings from the Poets, by Mr. H. O.  
PEARSON  
5.15 For the Children  
6.0 Light Music  
6.35 Programme S.B. from London  
6.40 Boy Scouts' Monthly Bulletin  
7.0 Programme S.B. from London  
7.10 ...  
7.28 Programme S.B. from London  
7.40 Señor A. M. DÍAZ, Weekly Spanish Talk  
8.0 CHALLENGER'S CABLE WORKS BAND: Directed  
by TOM MORRIS  
Overture to 'The Duke of Olenka' ...  
9.0 RUBY HILDEN (Vocalist)  
Knaband Song ...  
To Mary ...  
Fanny of Two Bright Eyes ...  
9.20 BAND  
Solo Cornet, 'Lido Time' ...  
Carolee Lee, 'Les Femmes de S. M.' ...  
9.40 ARTHUR V. ALGEMAN (Comedian)  
Drink To Me Only ...  
Mutability ...  
A. Banks' Day ...

**8.50 BAND**  
Solo Cornet, 'My Pretty Jane' ...  
R. W. Hardy)  
Solo Euphonium, 'La Reye e Amour' ...  
(Soloist, W. Flann)  
9.5 In the ...  
It Was a Lover and His Love ...  
RUBY HILDEN and WALTER PARTNARD (Duo)  
Baritone)  
9.15 ...  
9.30 ...  
10.15 ...  
Twelve Songs of Childhood for Four Solo Voices.  
10.45-12.0 Programme S.B. from London



IN THE BIRMINGHAM PROGRAMME  
Mr. Teddy Elben, who appears in the Variety  
programme at 8 o'clock, and Mrs. Harper  
who is giving the Afternoon Talk

## 5NG NOTTINGHAM 326 M.

11.30-12.30 Morning Concert relayed from  
Gravelly  
3.20 TRANSMISSION TO SCHOOLS: Miss E. ROSE  
BLADE, 'Musical Appreciation'  
3.45 LYONS' CAFE ORCHESTRA: Conductor,  
Ivaney Eytan  
4.45 Gramophone Records  
5.15 For the Children  
6.0 Robert  
6.15 Musical Interlude: Mabel Hodgkinson  
6.35 Market Prices for Farmers S.B. from  
London  
6.40 Boy Scouts' Bulletin  
7.0 Programme S.B. from London  
7.10 Programme S.B. from Aberdeen  
7.40 Mr. R. MacPHEE, 'A Bandit Hunt'  
8.0-12.0 Programme S.B. from London

## 5PY PLYMOUTH 338 M.

11.0-12.0 GEORGE EAST and HIS QUARTET,  
relayed from Popham's Restaurant  
3.30 Orchestra relayed from Popham's Restaurant  
4.0 Afternoon Topics  
4.15 ...  
5.15 For the Children  
6.0 ISAAC PARFITT (Solo Cornet)  
6.35 Programme S.B. from London  
7.10 Programme S.B. from Aberdeen  
7.28 Programme S.B. from London  
7.40 Monsieur A. BRIAIS, French Talk: 'Le  
Banc des Rivaux'  
8.0-12.0 Programme S.B. from London

## 6PL SHEFFIELD 306 M.

4.0 Afternoon Topics  
4.15 Orchestra relayed from the Albert Hall  
5.15 For the Children  
6.0 Musical Interlude  
6.10 Transmission for Scouts

6.35 Programme S. from London  
7.10 Programme S.B. from Aberdeen  
7.28 Programme S.B. from London  
7.40 The Rev. Prebendary HOWARD, M.A.  
'Memories of the Sheffield District Seventy-Five  
Years Ago'  
8.0-12.0 Programme S.B. from London

## 6ST STOKE 301 M.

12.0-1.0 The ...  
4.0 ...  
5.0 ...  
5.15 ...  
6.0 Light Music  
6.35 Market Prices for Farmers S.B. from London  
6.40 ...  
7.0 Programme S.B. from London  
7.10 ...  
7.28-12.0 Programme S.B. from London

## 5SX SWANSEA 482 M.

11.30-12.30 A Gramophone Record  
4.0 AFTERNOON CONCERT SYLVIA BOSLEY (Solo  
Pianist), S. ...  
5.0 ...  
5.15 For the Children  
6.0 New ...  
6.15 ...  
6.35 ...  
7.10 Programme S.B. from Aberdeen  
7.28 Programme S.B. from London  
7.40 Programme S.B. from Cardiff  
8.30-12.0 Programme S.B. from London

## Northern Programmes.

### 5NO NEWCASTLE 404 M.

4.0-5.0 ...  
5.15 ...  
6.0 ...  
6.35 ...  
7.10 ...  
7.28 ...  
7.40 ...  
8.0-12.0 ...

### 5SC GLASGOW 422 M.

3.20-4.0 ...  
5.15 ...  
6.0 ...  
6.35 ...  
7.10 ...  
7.28 ...  
7.40 ...  
8.0-12.0 ...

### 2BD ABERDEEN 495 M.

5.45-6.0 ...  
6.20 ...  
6.40 ...  
7.0 ...  
7.10 ...  
7.28 ...  
7.40 ...  
8.0-12.0 ...

### 2BE BELFAST 440 M.

3.20-4.0 ...  
5.15 ...  
6.0 ...  
6.35 ...  
7.10 ...  
7.28 ...  
7.40 ...  
8.0-12.0 ...

### 2DE DUNDEE 315 M.

11.30-12.30 ...  
1.0 ...  
2.0 ...  
3.0 ...  
4.0 ...  
5.0 ...  
6.0 ...  
7.0 ...  
8.0 ...  
9.0 ...  
10.0 ...  
11.0 ...  
12.0 ...

### 2EH EDINBURGH 328 M.

11.30-12.30 ...  
1.0 ...  
2.0 ...  
3.0 ...  
4.0 ...  
5.0 ...  
6.0 ...  
7.0 ...  
8.0 ...  
9.0 ...  
10.0 ...  
11.0 ...  
12.0 ...



# PROGRAMMES FOR FRIDAY (October 8)

2LO 12.00 M 365 M

1.0.20 TIME 1  
Lunch from the I

3.20 M. SILLMAN Elmery from the I

3.45 CONCERT FOR SCHOOL CHILDREN

Arranged by the People's Concert  
operation with the R.B.C. and Concert  
of the R.B.C.

THE WOOD SMITH QUARTET—GEORGE STRATTON  
(First Violin), JESSIE STEWART (Second Violin),  
ALICE GRANT (Viola) and JOSEPH FRANCIS (Cello).  
First Part devoted to music by JOSEPH HAYDN  
(1732-1809)

Quartet for Strings in D Major, Op. 69 (The Farm  
yard)

Slow Movement; Finale—Quartet Movement  
Movement from Quartet in C Major, Op. 70  
(The Emperor)

Variations on the Austrian Hymn

SECOND PART of the programme will include  
miscellaneous items, the titles of which will  
be given out by the announcer.

4.45 FOR THE CHILDREN Songs by Arthur Wynn  
'The Lost Sheep Mine' (A. H. H. H. H.)  
'William Tell's Song' (Richard Croft)

6.30 SPEECHES at the Meeting of THE CLASSICAL  
ASSOCIATION, relayed from Whitworth Hall  
Manchester. Speakers: THE PRESIDENT OF  
THE CLASSICAL ASSOCIATION, THE RIGHT HON.  
LORD HAWARD OF BURY, P.C., LORD CHIEF  
JUSTICE OF ENGLAND, and THE BISHOP OF MAN-  
CHESTER.

6.00 CHORUS and MUSIC FRANK WESTFIELD'S  
ORCHESTRA from the Prince of Wales Playhouse,  
Lewisham.

7.00 TIME SIGNAL, Big Ben, WEATHER FORECAST  
FIRST GENERAL NEWS BULLETIN

7.10 Mr G. A. ATKINSON: 'Seen on the Screen'

7.20 Musical Interlude

7.40 Rev. P. MARION WILSON: 'The Housing  
Problem'

8.0 SYMPHONY CONCERT

WILLIAM PRIMROSE (Solo Violin)

THE WIRELESS SYMPHONY ORCHESTRA, con-  
ducted by G. O'CONNOR MORRIS

ORCHESTRA

Overture, 'The Flying Dutchman'.... Wagner

WHEN Wagner was about twenty-six he  
visited London on his way from Rega to  
Paris, and had a very rough voyage.  
The next year he started work on his Opera,  
*The Flying Dutchman*, and the Overture to this  
work, which has been described as the finest  
storm music in existence, owes a good deal of  
its vividness to Wagner's stormy voyage of the  
year before.

The story of the *Dutchman* is more or less  
traditional: it can be traced back to at least  
the sixteenth century. A Dutch sailor swears  
he will sail round the Cape, in the teeth of gales,  
even though he should sail till Doomsday. The  
Devil takes him at his word, and he is con-  
demned to sail until (in Wagner's version) he  
finds a woman willing to share his fate. After  
long years he finds such a self-sacrificing  
woman, and in his love for her, to save  
him from a storm as his, he leaves her. She,  
however, throws herself into the water to join  
him; the spell is broken by her resurrection,  
and they find rest together.

The Overture is practically an epitome of the  
opera. A dominating figure is that of the Curse,  
heard in a strenuous call on the Brass against  
a quivering, stormy background of Strings.  
There is a contrasting, prayer-like tune, and  
also a gay sailor-song. These are all repeated with  
increasing force towards the end.

8.45

ONE of the loveliest music of this  
century was left us by George Butterworth, who  
(like many young English composers) was killed  
in action in France, in August, 1916. His music  
tells plainly that he had deep within him the  
rapture and tranquillity of the English country-  
side.

Unfortunately the music he left us is but the more  
in bulk than two song-cycles and the  
Symphony which are founded on A. E.  
Housman's *A Shropshire Lad*

The songs are in the form of a series of certain



Mr WILLIAM PRIMROSE and  
Mr O'CONNOR MORRIS

Mr. Primrose is the violin soloist, and Mr.  
O'Connor Morris is the conductor of the  
Wireless Symphony Orchestra in the London  
Symphony Concert beginning at 8.0 to-night

of the poems, while the Rhapsody is a sort of  
epilogue to the song-cycles—a reverie, perhaps,  
on the whole of 'A Shropshire Lad,' but cer-  
tainly in the songs, more particularly that  
which is the second poem of the cycle and begins

Loveless of trees, the cherry now  
In bloom with blossoms along the bower  
And stands about the woodland side  
Wearing white for Easter

9.5 WILLIAM PRIMROSE with String Orchestra  
Two Pieces founded upon Irish Folk Tunes

Andante con Moto, Allegro

ORCHESTRA

Comedy Overture.... Hamilton Harty

SIR HAMILTON HARTY, who is only forty-  
seven, has distinguished himself in several  
departments of musical work

He first attracted notice as a composer, when  
he gained two composition prizes in the year  
1907—one for a Piano Quintet and the other  
for his *Irish Symphony*

Later, he became known as one of the finest of  
our accompanists in London, and more recently  
his post as Conductor of the Hallé Orchestra has  
brought him still wider fame

His *Comedy Overture*, first brought forward at a  
Promenade Concert in 1907, draws some poetic  
inspiration from Browning, the composer has  
said; but what poem or poems inspired it we  
do not know

9.30 Lady NASH reading a Short Story, 'Fore-  
sight'

9.45 BEETHOVEN interpreted by MAURICE COLE  
Sonata in D Minor, Op. 51, No. 3 (Move-  
ments 1 and 2)

BEETHOVEN used to work upon a good  
number of pieces at once, making sketches  
in his note books, and altering and re-shaping

writing his Second Symphony,  
he at various times  
first two movements of  
and in Op. 51  
Sonata is by far the  
he wrote

of the... frequently... by him

I... a new feature,  
the declamatory 'recitatives' in slow  
time, that several times break in upon the quick  
themes, with their note of restless anxiety.  
The two Main Themes on which the Movement is  
built begin, the one at the start of the Move-  
ment, and the other with the descending phrase  
of six notes (in the same even rhythm as that  
of the first Theme), twice repeated, with a rest  
after the first two statements, and an extension  
of the phrase at the third time.

II. The Slow Movement is a deeply expressive  
piece. Its First Main Theme has a brooding  
tenderness, and the Second (that beginning after  
the bass drum-beats have gone on for a little,  
with a scale run upward by the right hand) is in  
calmly cheerful mood. This melody and  
accompaniment is much more in Mozart's style  
than in that of the rapidly maturing Beethoven.  
It is a little glance backward as it were, a bit  
of probably unconscious homage to his great  
forerunner

9.55 Local Announcements

10.0 TIME SIGNAL, GREENWICH; WEATHER FORE-  
CAST, SECOND GENERAL NEWS BULLETIN

10.7 'THE MASTERSINGERS'

Act III, Scene 2, of Wagner's Opera, 'The  
Mastersingers,' performed by the British  
Opera Company

Relayed from the Theatre Royal, Glasgow

10.35-11.0 LIGHT PROGRAMME THE WIRE-  
LESS SYMPHONY ORCHESTRA, conducted by  
G. O'CONNOR MORRIS

Overture, 'The Magic Flute'.... Mozart

STONEX NORTHGATE (Tenor)

The English Rose (Maurice England) German  
To Dances.... Roger Quiller  
The Shepherd's Song.... Elgar

No. 2 of Two Norwegian Folk Melodies.... Ole Bull  
The Queen Dances.... Holmboe

5XX DAVENTRY. 1,600 M.

10.30 a.m. Time Signal, Weather Forecast

11.0-12.30 THE RADIO QUARTET and MARGARET  
WILKINSON (Soprano) W. S. HAYAN (Baritone),  
THOMAS MARSHALL (Tenor)

12.30-1.0 ORGAN RECITAL by LEONARD H.  
WARNER, relayed from St. Botolph's Church,  
Bishopsgate

Sonata, No. 11 (Allegretto and Cantabile)

Marche Funèbre et Chant Serephique... Rheinberger  
Postlude in G... Stravinsky

1.0.20 } Programme S.B. from London  
3.20-6.0 }

6.0 ORCHESTRAL MUSIC, FRANK WESTFIELD'S  
ORCHESTRA

7.0 WEATHER FORECAST, NEWS

7.10-9.55 Programme S.B. from London

9.55 Shipping Forecast

10.0 WEATHER FORECAST, NEWS

10.7-11.0 Programme S.B. from London

11.0-12.0 DANCE MUSIC, KITTNER'S FIVE from  
KITTNER'S RESTAURANT, directed by GEORGE  
CLOVER



# PROGRAMMES FOR FRIDAY (October 8)

22Y **MANCHESTER** 378 M.

## Special Civic Week Programme.

**11.15-2.0 CONCERT**  
Relayed from the Huddersworth Hall  
LUCY PURVIS (Pianoforte); HARRY MORTIMER (Clarinet); EDITH ROBINSON (Violin); PATTY WHITWAY (Violin); MAURICE WARD (Viola); CARL FETTER (Violoncello)  
Overture on Y. to 2nd Theme for Piano, Clarinet and String Quartet, Op. 34

**2.15-3.15**  
The Last Nightingale. A Song in April. Max Meyer  
Relay These Enchanted Woods. Fungus Thomas  
To Plow, Making Her Flock. Arthur Benjamin  
The Paper.  
LUCY PURVIS  
Suite for Pianoforte, 'Napoli'. Francis Poulenc  
EDITH ROBINSON (Violin) and FRANK MERRICK (Piano)  
Sonata in A Minor, No. 3, for Violin and Piano-forte. John Ireland

**JOHN IRELAND'S** Chamber Music is by many considered his most distinctive work. This Sonata is in three Movements. I. *Quick*. This has a good deal of subject-matter and a great range of emotion. There are five Main Themes, and they range from the tragic to the pathetic, the quietly happy to the exultant. The Movement opens with the statement of these tunes; then there is a very short 'development' of some of this material; finally the tunes are repeated, with some changes, and a short 'Coda,' or closing passage rounds off the Movement. II. *Slow*. This might almost be called a Song for Violin, with accompaniment for Piano—but an accompaniment of real interest, and not a mere support. The moods, as in the previous Movement, vary. There is a quiet sadness in some parts, an approach to passion in others, and a serene consideration in still others. The Movement is as the musings of a thoughtful and feeling poet—now one aspect of life and now another mastering him. III. *At a moderate speed*. This begins with lusciousness of melody and then suddenly goes off into a transport of joy. Many of the tunes in this Movement are very lovable, and linger in the memory after the piece is played.

**2.25 TRANSMISSION TO SCHOOLS:** Miss B. HINDSHAW, 'Lancashire's History in Stone and Brick The Norman Conquest'

**3.45 MARGARET SUTCLIFFE** (Contralto)  
**4.0** Music by the Station Quartet  
**4.30 FOR THE CHILDREN**  
**5.0** Mr. L. HOLME LEWIS, M.L.C.A., M.I.M.E., Manchester's Water Supply

**5.15** Music by the Station Quartet

**5.30 THE CLASSICAL ASSOCIATION.** Speeches relayed from the Meeting in the Whitworth Hall, Manchester University, including Presidential Address by the Rt. Hon. the Lord HEWART OF BURY, M.A., LL.D., P.C., and Lord CHIEF JUSTICE OF ENGLAND. Proposal of Vote of Thanks by the Rt. Rev. WILLIAM TEMPLE, D.Lit., Bishop of Manchester

**6.30** Programme S.B. from London  
**7.40** Professor H. H. CHAMBERLAIN, M.A. (Professor of English Literature, Manchester University)—'Manchester and the Drama'

## ORCHESTRAL PROGRAMME

**THE STATION ORCHESTRA:** Conductor, T. H. MARSHALL  
The Swan Song  
Selection, 'Genevieve of Brabant'... Offenbach  
**4 MINER DAYS** contains three pleasant little recollections of operatic delights, by one of our dearest writers of light music. The titles are *In a Country Lane*, *On the Edge of the Lake* (Isle of the Witches), and *At the Dance*

**L. T. WATSON** Entertainer  
The Beggars of the Stump  
Selection, 'Rosa Maria' (By Rossini)  
Said and Amour  
H. T. WATSON  
When Mother's Knees so Wee... S. Feltan  
Babbling Gossamers  
Selection, 'The Tales of Hoffmann', Offenbach  
**8.15** Professor F. E. WILSON, D.Sc., F.R.S. (Member of the Manchester University Senate)—'The University of Manchester'

**5IT BIRMINGHAM.** 479 M.

**3.45 TRANSMISSION TO SCHOOLS:** Lecturer, Mr. W. W. ENDER, 'Britain's Trade and Commerce and Industrial Revolution'



Lord HEWART OF BURY

Lord Chief Justice of England, whose Presidential Address at the meeting of the Classical Association is to be broadcast to-day. [Manchester 5.30.]

**4.15 THE WIRELESS EXHIBITION ORCHESTRA,** relayed from the Drill Hall, Thorne Street Barracks  
**4.45 AFTERNOON TOPICS:** Mr. HAROLD BAILEY, F.R.S., 'Crests and Badges'; EDNA FLINT (Mezzo-Soprano)

**5.15 FOR THE CHILDREN**

**6.0** Programme S.B. from London

## BAND PROGRAMME

**CALLENDER'S CABLE WORKS BAND, CONDUCTOR, C. A. WATSON**  
March, 'Tanna'... L. P. S.  
Overture, 'Piccadilly'... Suppé  
Bolshevik Suite, 'A Gipsy Love Story'... H. H. W.  
The Appeal, The Caravan, The Tarantella

**A N** Overture of Suppé will recall to many older listeners the vanished joys of yesterday. Younger folk may like also to hear typical specimens of the kind of gay music that delighted their fathers and grandfathers  
MARION R. CHAPMAN (Mezzo-Soprano)  
Roses For You... Drummond  
Cherry Ripe...  
The Kerry Dance... MacKay

**8.30 'THE GOLDEN BUDDHA'**

(By special request)  
A Drama in One Act—Specially written for Broadcasting by LESLIE DIXON  
Played by THE BIRMINGHAM RADIO PLAYERS  
(Directed by SYDNEY RUSSELL)

**CHARACTERS**

Yen Ho (High Priest of the Dayu Monastery)

Mrs. Denney (A Shady English Adventurer)

Lan Lam (Beggars Guide to Denney)

**MIND** Pictures: a dark cave, high on the snow-capped heights of Kham in the Wizard Land of Tibet, from which, in the distance, can be seen the sacred Monastery of Dayu, lofty and remote. Within the cave lies Denney, groined and fear in his heart, together with his guide, Lan Lam

The play will be relayed from the Exhibition Studio at the Drill Hall, Thorne Street Barracks

**8.55 BAND**

Selection, 'Rosa Maria' (By Rossini)

Team Tell Team

Irish Folk Song

Awakening

Solo, 'Tirania'

R. W. HARRY

Operatic Piece, 'Cinderella's Brisk Progress'

**9.30** Programme S.B. from London

**10.35-11.0** BAND

Selection from 'Carmen'...

Interruption, 'Bells Across the Meadow'...

Gavotte, 'London Town'...

An Irish Patrol...

**6BM BOURNEMOUTH.** 386 M.

**3.45 MISS L. F. RAMSEY, 'Village Gossip'**

**4.0 THE WIRELESS ORCHESTRA,** Conducted by Capt. W. A. FEATHERSTONE

RICHARD ARSCOTT (Pianoforte)

**5.15 FOR THE CHILDREN**

**6.0 ORCHESTRAL MUSIC** relayed from the Grand Super Cinema, Westbourne. Musical Director, Ladislav Godowsky

**7.0** Programme S.B. from London

**8.0 DANCES OLD AND NEW**

**THE WIRELESS ORCHESTRA,** conducted by Capt. W. A. FEATHERSTONE

Val, 'Casino Tango'...

Waltz, 'The Blue Bird'...

Barn Dance, 'Happy Dances'...

Fox-trot, 'When It's Your Turn'...

**THE SWEET**

A Play in Two Acts by A. W. BOND

(A play in two acts, written by us all, but sometimes, when conscience impels us to right a wrong, conscience becomes near-sighted. This is it with Edward Bond and the well-to-do business man. This play shows how he is forced with a choice between two lines of conduct—silence and material comfort, or confession and penury)

George Stone

Sylvia (His Wife)...

Harrison (His Friend)

WILFRED J. KIRKPATRICK

**8.45 ORCHESTRA**

Val, 'Le Berceuse'...

Val, 'Al Adone'...

Poika, 'See Me Dance'...

Tango, 'Alba de Amor'...

Fox-trot, 'Spam Wheels'...

**9.0 A VOCAL INTERLUDE**

WILFRED ARSCOTT (Soprano); PAUL TAYLOR (Baritone); CHARLES LEECH (At the Piano)

FLORA'S HOLIDAY...

Soprano: Love's Greeting

Baritone: Sound Argument

The Dances...

MISS LEHMANN was one of the comparatively few British women who were known as entertainers in the 'eighties and 'nineties. She was the first woman to be commissioned to write a musical comedy for the Strand, which comedy was...

She is perhaps best known by her Song Cycles, of which *In a Persian Garden* is a first favourite. The two songs now to be sung, from another of...







# PROGRAMMES FOR SATURDAY (October 9)

**2LO LONDON. 365 M.**

- 1.0** TIME SIGNAL, GREENWICH
- 3.0** **BEATRICE BEILBY (Pianist)**  
**KENNEDY McKENNA (Singer)**
- 5.0** 'A GARDEN CHAIR, by HARRIS CRAN, F.R.S.
- 5.15** **FOR THE CHILDREN**—'The Glorious Venture'—a play about the days when pirates still flourished on the Spanish Main
- 6.0** **THE LONDON RADIO DANCE BAND** directed by **SIMON FITZPATRICK**
- 6.30** **MR. BASIL MATTHEWS** Talk on next week's music, with musical illustrations
- 7.0** TIME SIGNAL, BIG BEN; WEATHER FORECAST

**NOTE** The whole of this production will be carried out in the Studios. Listeners are asked to imagine themselves seated opposite the centre of the arena in which the display is supposed to occur. The conversation of a boy and girl, who are witnessing the display from a box immediately in front, will give the clues to each scene.

The evolution and the presence of the detachments performing them, will be suggested by specially arranged Sound Effects.

**MILITARY** Tattoos and Tournaments are invariably popular, and not the least part of their popularity may be attributed to the sound effects associated with them. They form, therefore, an admirable subject for broadcasting, and on this occasion listeners will hear a complete Tattoo reproduced vividly from the Studios. They will hear the Highland Regiments marching through the arena, the naval inter-port field gun competition, the musical drive of the Royal

heated through all the 'development,' and it even comes back for an extra appearance after with it and the Second Tune have been duly recapitulated.

**Sonata in E Flat, Op. 31 No. 3 (First Movement)** Chopin, we are told, always thought this sonata vulgar, until Sir Charles Hallé (whose name is perpetuated in that of the well known Manchester Orchestra which he founded) played it to him in his rooms at Paris. Then he was converted.

The work has not the depth of feeling that we found in the Sonata immediately preceding it, but it has real charm, and is most deftly touched off. The First Main Tune opens with a three-note motif. Notice how much use is made of this throughout the Movement. The Second Main Tune is a melody that begins smoothly with a rippling left-hand accompaniment, and contains in its third bar a little jumping two-note figure which we have already heard in the First Main Tune.



Open and Gunners

**Mr. T. C. STERNDALE BENNETT**

the popular composer and entertainer. [London 9.0.]

**THE MUSICAL DRIVE OF THE ROYAL HORSE ARTILLERY**

always one of the most popular features in the Services Tournament, is being reproduced in to-night's Radio Tattoo. [London 8.0.]

**Mr. BASIL MATTHEWS**

who gives a Talk on 'The World's Youth at Play' [London 7.10.]

**7.10** **MR. BASIL MATTHEWS: 'The World's Youth at Play'**

**MR. BASIL MATTHEWS** is one of the Secretaries of the World Y.M.C.A. Boys' Movement at Geneva, and was responsible for the World Conference at Helsinki, Finland, where the youth of some fifty nations was represented. Mr. Matthews is a popular author and his book, 'The Clash of Colours,' is now in its sixteenth edition.

**7.25** Musical Interlude

**7.40** **MR. J. W. ROBERTSON SCOTT—The Month's Reviews**

**8.0** **THE SECOND RADIO TATTOO AND TOURNAMENT**

Arranged by **AMYAS YOUNG** and Presented by **R. E. JEFFREY** introducing

**THE WIRELESS MILITARY BAND**, Directed by **J. A. J. JEFFREY**

**THE LONDON REPERTORY PLAYERS**

**1. WINGED WARFARE**

**Planes of the Second Battalion Scots Guards**

**THE ACTON CADETS**

**1. March Past and Figure Marching** Highland

**2. Inter Port Field Gun Competition** Royal Navy

**3. Musical Drive** Royal Artillery

**4. Desert Warfare—Introducing Armoured Cars and Tanks**

**5. Winged Warfare—Guns v. Aeroplanes**

**6. Finals and March Past** Royal Air Force

Artillery (always one of the most popular features of Services Tournaments); the desert warfare episode with armoured cars and tanks, which was one of the greatest successes of the last tournament at Olympia; anti-aircraft guns meeting on aeroplane raid, and the final March Past. All these episodes will be re-enacted by the bands, and the concert will be accompanied by the conversation of the commentators, when they will be allowed to over-

**9.0** **T. C. STERNDALE BENNETT** in some of his Latest Songs at the Piano

**9.15** **THE WIRELESS MILITARY BAND**, conducted by **JOHN ANSELL**

Overture to an Irish Comedy (Irish March from 'The Queen of Sheba')

**9.30** Sports Talk

**9.45** **BEETHOVEN** interpreted by **MARGARET COLE**  
Sonata in D Minor, Op. 31 No. 2 (concluded)  
Sonata in E Flat Major, Op. 31, No. 3 (Movement 1)

It is said that once when Beethoven was living at his summer retreat near Vienna, a horseman galloped past, and from the beat of the horse's hoofs the composer took the rhythm of the First Main Tune of this Last Movement of the D Minor Sonata.

He was rather fond of a four-note motif (listeners may remember that such a figure was prominently made use of in the opening of the Sonata in D, Op. 10, No. 3, played on Tuesday). The Second Main Tune begins with a little two-note motif, the first note ornamented, which is repeated six times. The opening galloping figure is

On these two themes the Movement is firmly, yet lightly, built.

**10.0** TIME SIGNAL, GREENWICH; WEATHER FORECAST; SECOND GENERAL NEWS BULLETIN; Local Announcements

**10.15** **THE WESTMINSTER SINGERS**

Glee, 'Music, All Powerful' T. P. Wainwright - 1783  
Plantation Song, 'Ole Joe' ... H. Lane Wilson  
Humorous Part Song, 'The Cat Show' S. Smith  
Lullaby, 'Golden Slumbers' ...  
Pot Pourri, 'Merry Melody' ... Frank Odell

**10.30-12.0** **DANCE MUSIC—THE SAVOY ORCHESTRA** and the **SAVOY HAVANA BAND**, from the Savoy Hotel

**5XX DAVENTRY. 1,600 M.**

**10.30 a.m.** TIME SIGNAL, WEATHER FORECAST

**1.0** TIME SIGNAL, GREENWICH

**3.0** Programme S.B. from London

**7.0** WEATHER FORECAST, NEWS

**7.10** Programme S.B. from London

**10.0** WEATHER FORECAST, NEWS

**10.10** SHIPPING FORECAST

**10.15-12.0** Programme S.B. from London







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There are thousands of men to-day who, by means of a plan about to be outlined, are making such splendid provision for their later years that they will be in a position to quit business at a comparatively early age. When they retire they will be called "lucky." But it isn't luck. You, and tens of thousands of other men, can just as easily achieve the same independence by adopting the same plan.

Suppose your age is 35 and you aim at £500 a year for life from age 55. You arrange with the Sun Life of Canada—the great Annuity Company—to agree to pay £250 from you of a fixed amount. To these £250 is the safety of which is assured by the Company's Government supervised assets of over £10,000,000. In addition, profits on the generous scale made possible by the Company's wonderful prosperity. At 55 your deposits, plus these splendid profits, will entitle you to an income for life of about £500. Or, if you prefer the reward of your thrift and sound judgment in a Capital Sum, about £6,000 will be paid over to you. This is made up of the £4,000 policy, plus anticipated profits (according to present rate) of £2,000.

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Then, supposing illness or accident in the interim permanently unfitted you for work, £40 a month

would be paid to you, and your own deposits would automatically be made by the Company itself.

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Let us know your name, address, exact age, and the approximate amount you can deposit yearly, and, without any obligation on your part, we will tell you exactly how you can apply this ideal Plan of Investment-Insurance to your own circumstances. Address your inquiry to J. F. Junkin (Manager), Sun Life of Canada, 12, Sun of Canada House, Victoria Embankment (near Temple Station), London, W.C.2.

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CT 64



# PROGRAMMES FOR SATURDAY (October 9)

(Continued from page 89)

One of the work is practically identical with the 'Spiritual,' 'Swing Low, Sweet Chariot.' The other consists of four separate movements. They are quite distinct, though the first movement onwards one constantly hears bits of tunes from the other movements. Only the last is played away from the other movements. In the last movement, two or three being sometimes heard together.

3.15 H. C. BURGESS and ORCHESTRA relayed from the 'Maiden Cove, Weston-super-Mare'

Selection: 'W. A. Mozart'	Younan
Overture, 'Hercules'	Hadley
Morceau, 'Forget Me Not'	R. Harris
Selection, 'J. M. Strauss'	Warren
Selection, 'Merry England'	Hadley
Selection, 'Idle Dreams'	R. Harris
Selection, 'Honey Bunch'	Fletcher
Selection, 'S. Strauss'	Strauss

4.45 Afternoon Topics

5.0 Pinnaforte Recital

5.15 FOR THE CHILDREN

6.0 Programme S.B. from London

7.40 Mr. L. E. WILLIAMS: 'Topical Sport'

8.0 CALLENDER'S CABLE WORKS BAND Director of Music: 'Tom Morahan'

Morceau: 'El Abanico'	Favallone
A. P. P. Symphony	Perry Fletcher

(Specially Composed for Crystal Palace Contest 1936.)

8.20 MARION RICHARDSON (Mezzo Soprano)  
Her Youth Should Meet a Maiden (Der Freischütz)  
The Silver Ring ...

8.25 BAND  
Intermezzo, 'Maiden's Fairy Bower' ...  
Carnet Solo, 'Tribute' ...  
(Soloist: R. W. HARRY)  
Selection: 'Carnet' ...

8.55 MARION RICHARDSON  
Deep in the Heart of a Rose ...  
The New Comes In ...

9.3 LANC  
Selection: 'A. C. Love' ...  
Characteristic Piece, 'Chalcedon & Brian Pinner' ...  
Trombone Solo, 'Land Me Your Aid' ...  
(Soloist: S. RUDKIN)  
Variations on a Welsh Melody ...

9.30-12.0 Programme S.B. from London

6KH HULL 335 M.

4.45 AFTERNOON TOPICS: 'Vincent' ...  
Evening Music, 'Tropical Little People' ...

4.15 FIELD'S OCTAGON QUARTET, Directed by J. H. RODGER.

5.15 FOR THE CHILDREN

6.0 POWOLNY'S RESTAURANT BISTRO ORCHESTRA, Directed by Edward Stubbs.

6.30-12.0 Programme S.B. from London.

715 LEEDS-BRADFORD 711 M & 3 M

11.30-12.30 FIELD'S OCTAGON ORCHESTRA, relayed

4.0 QUARTET, Directed by

5.15 FOR THE CHILDREN

6.0 FOR THE CHILDREN

6.30 FOR THE CHILDREN

7.0-12.0 Programme S.B. from London

6LV LIVERPOOL 331 M

4.0 Afternoon Topics

4.15 Dance Music: 'Herald and M. Morgan's Symphonies' relayed from the Edinburgh Cafe Band



Mr. ARTHUR TOMAS

The conductor of the Manchester Beetham Operatic Chorus, which is giving a Concert of 'Carnet from the Operas' at eight o'clock to-night

5.15 FOR THE CHILDREN

5.45 FOR THE CHILDREN: Two Scenes from 'The Old Curiosity Shop' (Dickens)

Dick Swiveller ...  
Scene 1—Swiveller's Room. Scene 2—A Garret (some Months Later)

5.15 DANCE MUSIC—BOULET and MONTAGNE'S Symphonies, relayed from the Edinburgh Cafe Band

6.30-12.0 Programme S.B. from London

5NG NOTTINGHAM. 326 M

11.30-12.30 Gramophone Records (Request Day)

3.45 TOM PRIDY and His Tango Band, relayed from the Palace de Danse.

5.0 FOR THE CHILDREN

6.0 Robin

6.15 Musical Interlude—Mabel Hodgkinson

6.30-12.0 Programme S.B. from London

5PY PLYMOUTH. 338 M.

11.0-12.0 GUYARD EAST 4 HOR QUARTET, to

3.0 The Stat in Quartet

4.0 AFTERNOON TOPICS: 'Lionel Commander E. From Smith, 'Maiden's Remembrance' ...

4.15 Tea-Time Music relayed from the Royal Hotel, Musical Director Albert Fullbrook

5.15 FOR THE CHILDREN

6.0 TOM ROBINSON (Baritone)

6.30-12.0 Programme S.B. from London

6FL SHEFFIELD. 306 M.

4.15 Orchestra relayed from the Café of Messrs. T and J Roberts

5.15 FOR THE CHILDREN

6.0 Musical Interlude

6.30-12.0 Programme S.B. from London

6ST STOKE. 301 M.

4.0 THE CAPITOL THEATRE ORCHESTRA, Directed by Rondelle

5.0 A Short Piano Solo by ...  
and H. Page

5.15 FOR THE CHILDREN

6.0 DANCE MUSIC

6.30-12.0 Programme S.B. from London

5SX SWANSEA. 482 M.

4.0 THE DIAMANT, relayed from the ...  
at the ...

5.15 FOR THE CHILDREN

6.0 A Short Piano Solo by T. D. Jones

6.30 Programme S.B. from London

7.40 Dr. 'Terry' Morgan: 'Baby Football'

8.0-12.0 Programme S.B. from London

## Northern Programmes.

5NO NEWCASTLE. 401 M.

1.30-12.30 May ...  
4.0 ...  
4.15 ...  
5.15 ...  
6.0 ...  
6.30 ...

5SC GLASGOW 422 M

4.0 ...  
5.0 ...  
5.15 ...  
6.0 ...  
6.30 ...

2BD ABERDEEN 499 M

3.45 ...  
4.0 ...  
4.15 ...  
5.0 ...  
5.15 ...  
6.0 ...  
6.30 ...

2BE BELFAST. 440 M.

4.0 ...  
4.15 ...  
5.0 ...  
5.15 ...  
6.0 ...  
6.30 ...

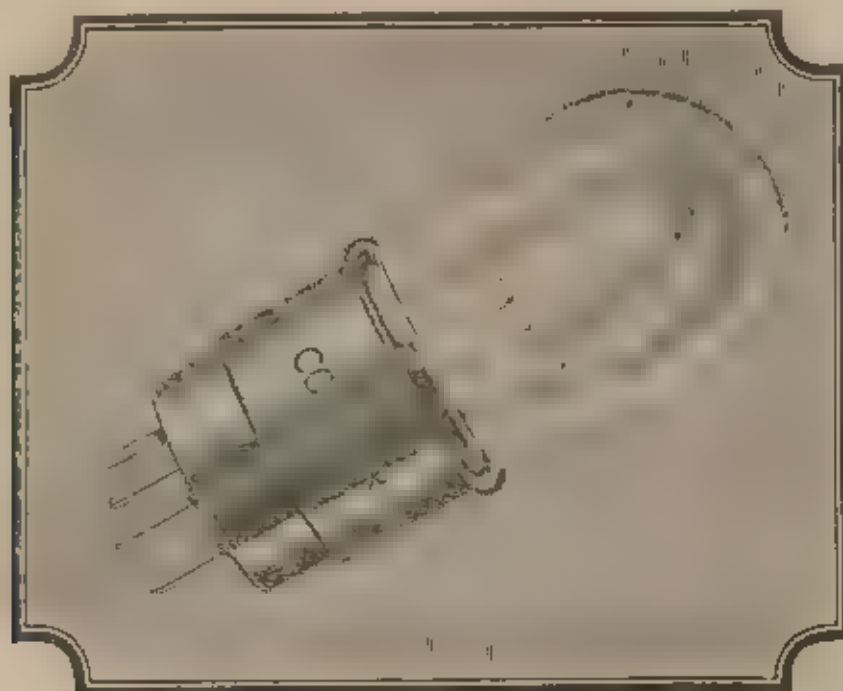
2DE DUNDEE 315 M.

4.0 ...  
4.15 ...  
5.0 ...  
5.15 ...  
6.0 ...  
6.30 ...

2EH EDINBURGH 320 M.

3.0 ...  
4.0 ...  
4.15 ...  
5.0 ...  
5.15 ...  
6.0 ...  
6.30 ...





## New! from end to end

**R**ATHER more than three years ago Cossor started the world of Wireless by producing a valve which utilised almost the whole of the electron emission from the filament. Its unorthodox construction provoked astonishment amongst those who had accustomed themselves to the wastefulness of spiral grids and tubular anodes.

But despite the unconventional appearance of the P1 an amazingly large number of wireless enthusiasts bought it—and, in so doing, discovered an easier way to better reception, to louder signals and to a greater economy in maintenance.

The success of the first Cossor Valve was never in doubt—in fact, the famous P1 is still the standard British Bright Emitter. And during the past three years Cossor has steadily

forged ahead—winning an ever-increasing public by the sheer merit of its products.

The culmination of many years experience and determination is about to be realised in the new Cossor Point One with its revolutionary system of Co-axial Mounting and its extraordinarily low current consumption.

To the huge army of staunch Cossor enthusiasts the opportunity of acquiring a valve exhibiting such an impressive list of improvements as those shown in the adjoining column will be quickly grasped. Others—who, perhaps, have but lately succumbed to the fascination of Radio—will be glad to read about a British Valve which worthily upholds the great traditions for fine workmanship which this country has built up among the nations of the world.

### New Anode

The Anode of the Cossor Point One is deeper and permits a greater length of filament being used. This in turn obviously means that a greater electron emission is possible. Moreover, it is absolutely impossible to overheat the anode.

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The Grid is wound around a very stout metal support. Each turn of the wire is completely welded in no fewer than 30 places. This gives the grid strength and ability to withstand the heat of the anode.

### New Filament

An exceptionally long filament is used which is wound in three distinct places. When the valve is operating it is hardly possible to overhear the filament. Although rated at 1.8 volts, the filament can function satisfactorily at a voltage as low as 1.2. It can be operated with or without a battery if required with dry battery. The new valve has such a wide range of applications.

### New Bulb

The new pipeless glass bulb is a further safeguard against accidental damage. Only glass of the finest quality is used on all Cossor valves.

### New Base

The same exclusive low loss design of base which has proved so remarkably successful on all other Cossor valves is being retained on the new Cossor Point One. A wide flange is now incorporated to enable the user to withdraw the valve from the most stubborn socket without fear of harm.

### New Pins

The new pins on the Cossor Point One is a further indication of Cossor's determination to "do the job properly." Instead of a single slot, each pin is now slotted in two intersecting positions. In addition the points of the pins are tapered. Because of these improvements the valve can be inserted easily and smoothly into any socket and, once in position, perfect electrical contact is ensured.

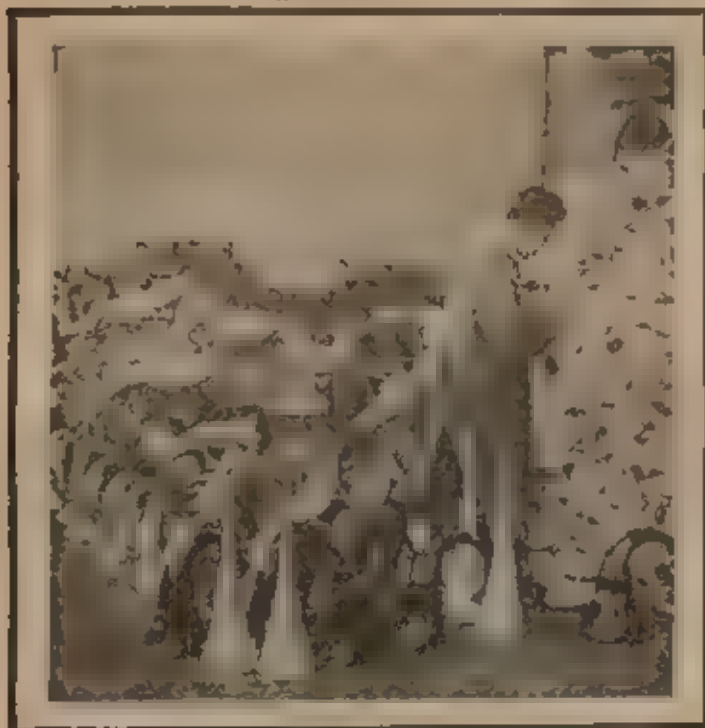
### and new methods of construction

The Cossor Point One is the only valve to be able to utilise the new patented system of Co-axial Mounting—whereby the Filament, Grid and Anode are rigidly secured to each other in their exact relative positions in permanent alignment at the top and at the bottom. As a result, absolute uniformity of characteristics is ensured throughout the whole life of the valve, whilst the filament is fully protected against damage by shocks.

Cossor Point One			
Red Band for H.F. use	1.8 volts, 1 amp.	14/-	
Black Band for Detector	1.8 volts, 1 amp.	14/-	
Cossor Stentor Two			
Green Band-Power Valve	1.8 volts, 1.5 amp.	18/6	

# The new Cossor Point One





**I**n the Brown HQ model are to be found a beauty of outline and perfect balance rarely seen in a Loud Speaker, with tonal purity and astonishing volume such as the most discerning could not wish to better. Standing twenty inches in height and in resistances of 2,000 or 4,000 ohms. **£6**

# The Mouthpiece of the Ether

Before you buy a Loud Speaker ask these questions - is it pure in tone? - is its volume adequate? - will it reproduce evenly and accurately music and speech alike? - will it still retain these qualities after years of use? If the Loud Speaker you buy fails in any one of these respects, you have not made the wisest choice possible to you. For in one of the new Brown models there is an instrument to suit your pocket, which conforms with every requirement of the perfect Loud Speaker, and which will render you the

same faithful service years after, as on the day you bought it.

We do not make extravagant claims for the Brownie—it is not necessary. An instrument which has risen in a few years from a local "fame" to World domination, which has found its way to the homes of people of every nationality, and which fame has come to be universally regarded as a veritable synonym for perfect Radio reproduction—a Loud Speaker with such a record of achievement behind it surely needs no further recommendation.

# Brown

S. G. BROWN, LTD., Western Avenue, North Acton, W. 3

Reuben Shindler & Co. 19, Mark Lane, E.C.3. 15 Moorfields, Liverpool. 57, High Street, Southampton.

[illegible]

In addition to the HQ there are eight other Brown + ... 2 ... from 301- to 303-3 (4)





# RESULT— EDISWAN $\frac{1}{4}$ WATT VALVES!

EXPERIENCE has fully justified the Ediswan policy—  
*avoidance of eccentric construction and CONCENTRATION*  
UPON THE PERFECTION OF EVERY PART.

Ediswan Valves are famous everywhere for their out-  
standing efficiency and their remarkably long life—  
*they last, and last, and last!*

And now—The Ediswan New  $\frac{1}{4}$ -WATT Valves!

Talk about “low temperature” and “saving on current  
consumption”! Now you have it!

THE EDISWAN SWAN ELECTRIC CO. LTD., 121-5, QUEEN VICTORIA STREET, LONDON, E.C.4

## THE NEW $\frac{1}{4}$ -WATT VALVES

Ediswan 2-Volt Range

H.P.	De- tect.	A.L.F.	2nd I.F.
GP 2	DR 2	GP 2	P 2
GP 2	GP 2	PA 2	PV 6
Resonance Coupling			
*PA 2 PV 6 & Aut.			

\*The audio valve and detector could not  
be used with 1.5 megohms

Pin 2: GP 2, I F 2 and P 2  
4 cells: PA 2 and PV 6 & Aut.

Fully described in the Booklet “The  
Ediswan Range.” Ask your Dealer for  
a copy of this booklet.

FIT

# EDISWAN VALVES

AND NURSE YOUR SET



V.2

**BTH**

**VALVES**

*They satisfy the musician*

*Sold by all good Radio Dealers.*

*The British Thomson-Houston Co., Ltd.*



BRANDES LIMITED . 296 REGENT STREET . LONDON . W.1



The Brandola  
75



The Table-Talker  
30/-



Audio Transformers  
17.6  
1.5 (black case); 1.3 (brown case)



Matched Tone Headphones  
20/-



## QUALITY STREET

In other words "Brandes Street." And there is nothing in the same street to compare with Brandes Products, either in price or performance. Quality one always expects from Brandes, and the new instruments reach the highest pitch of perfection. They represent excellent workmanship and guaranteed quality at a reasonable price; there are no absurdly high charges to prevent your consideration of a really first class instrument.

## Brandes

From any reputable Dealer.

### THE AUDIO TRANSFORMER.

Ratio 1 to 3. High amplification of applied voltage, together with straight line amplification frequency curve. Also step stage, 1 to 3.

**THE BRANDOLA.** Greater volume with minimum current input. Large diaphragm gives richness to upper and lower registers. Warmer plinth, electro-plated fittings.

**THE TABLE-TALKER.** Material used in the construction of goose-neck horn eliminates metallic harshness. Adjustable. Height 18", neutral brown finish, padded case.

### MATCHED TONE HEADPHONES.

The synchronised effort of both receivers discovers greater sensitivity and volume and truer tone. Light, comfortable and sturdy.

**THE BRANDESET II.** Excellent for long-range loud-speaker work. Straight line frequency. Condenser tuning. Reaction and grid bias. Fixed coils and "throw-over" switch for long and short waves.

**THE BRANDESET III.** The same ingenious characteristics as the x-valve receiver. Employs an extra stage of audio frequency. All battery connections plated into one lead.

**THE ELLIPTICON.** Driving unit of special design. No diaphragm but a small armature which reacts to the faintest impulse. Special sound producing optical concavity.

**THE TABLE CONE.** Attractive Cabinet. Circular diaphragm with sensitive driving unit and large magnet. Superior to any similar loud-speaker at the price.



The Brandeset III  
£8 - 10 - 0

(Exclusive of Mains Replugs and Accessories)



The Brandeset II  
£6 - 10 - 0

(Exclusive of Mains Replugs and Accessories)



The Ellipticon  
£5 - 10 - 0



The Table Cone  
£2 - 15 - 0

EXPERTS IN RADIO ACOUSTICS SINCE 1908

Three valves  
that do the  
work of four!

**FELLOWS  
WIRELESS**



## The Fellophone Grand Three

Mounted in a well-finished cabinet with folding doors and supplied either in Jacobean or Sheraton styles, the Fellophone Grand Three is the most handsome receiving set at present on the market.

The receiving circuit of this set is ingeniously arranged to provide both the volume and the range of a four-valve set, but with the first cost and upkeep of three valves only.

The effect of a four-valve circuit is obtained by dual amplification on one valve, so that great range and selectivity are obtained and at the same time the two stages of L.F. Amplification afford ample volume for Loud Speaker work.

Several thousands of these sets have been sold and we have many highly enthusiastic letters from their delighted owners.

You can inspect and hear these sets working at any of our branch addresses given below.

The Fellophone Grand Three, including  
Marconi Royalty and H.T. Battery **£12 15 0**

Complete with H.T. Battery, 3 Loudspeaker Valves,  
6-volt Accumulator, 1 pair Fellows Light-  
weight Headphones, Aerial, Insulators and  
Instructions (Marconi Royalty included) **£15 10 0**

For deferred payment terms, see our Catalogue No. 10, free on request. All goods are sent packing free, carriage forward, and you can try the Grand Three for seven days by forwarding full cash value. Remittance will be returned in full if you are in any respect dissatisfied.

**FELLOWS, PARK ROYAL, N.W.10.**

SEND FOR  
16-pp.  
CATALOGUE  
No. 10  
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*Branches*  
**LONDON:** 25, Store St., Tottenham Court Rd., W.C.  
(Near London E.C.1).  
**CARLISLE:** 20, Donington Avenue, Queen Street (Carlisle 1465).  
**NOTTINGHAM:** 20, Bridewell Gate (Nottingham 1004).  
**EDINBURGH:** 21, Queen's Road, Brighton 699.  
**GLASGOW:** 24, Quarry Road (Glasgow 112).  
**BIRMINGHAM:** 202, Corporation Street.

**BUY DIRECT AND SAVE MONEY**



## How long is a piece of string?

When you buy an H.T. Accumulator—and one day you're going to; nobody can stick for ever the continual cost and dissatisfaction of dry cells—buy capacity. Buy watt-hours. Buy energy. Buy a P. & R. H.T. Buy power. Never buy "volts," which only represent pressure, whatever the current may be.

To quote the price of an H.T. Accumulator as "so much a volt" is like offering to sell treacle at so much a yard; like asking how long is a piece of string. It doesn't mean anything.

It's power you want. In the P. & R. H.T. you get it; 180 watt-hours of it in the 60 volt battery. You get lots more well-worth having things in the P. & R. H.T. For instance you can't reverse the plates. There's no surface leakage and, consequently, no self discharge. Every part is accessible for examination or repair.

There's a whole host of good reasons why a P. & R. should be your choice. To know them all send a post-card for the free book "The Technique of the H.T. Accumulator" to Peto & Radford, 50, Grosvenor Gardens, London, S.W.1.

**P AND R**

**PETO & RADFORD**

**ACCUMULATORS**

*The beginning and the end in*

**POWER**

H.T.



THE LISSEN H.T. BATTERY

10/6

—and British Made!

**Your Loud Speaker needs  
this Better Battery——**

The LISSEN NEW PROCESS BLOCK TYPE 60 volt H.T. Battery is unlike all previous H.T. batteries - it is both highly efficient and inexpensive.

Its discharge curve shows a stubborn resistance to volt drop—it excels in efficiency because we have discovered a new combination of chemicals not hitherto used in battery making. The unique new process—which naturally is a closely guarded secret—yields far clearer loud speaker reproduction and volume than any previous H.T. Battery and the success of the new process is now a definitely established fact.

Its price would have been 13/-: we could not have sold this new process block type battery at its present price but for our putting into operation a new direct-from-factory-to-dealer policy of distribution which CUTS OUT ALL WHOLESALE PROFITS. The price of this LISSEN Battery includes very little trade profit, because our dealer friends have all agreed to take a smaller profit than they get on any other battery, while it is only large quantities that will justify our own narrow margin per battery.

These LISSEN Batteries have another supreme advantage—every battery is absolutely fresh—they are actually on sale less than three days after being made—you cannot get a stale LISSEN Battery because dealers are only supplied at regular short intervals of some days—every LISSEN NEW PROCESS BATTERY is therefore brimful of new energy when you put it into your set.

We are making this new process battery only in the popular block type with socket tappings—an additional advantage are the four 1½ volt tappings provided for grid bias at one end of the battery, while the other usual tappings give any voltage required.

**LISSON NEW PROCESS BATTERY IS DEFINITELY GUARANTEED  
PLOT ITS CURVE AND RECORD ITS SERVICE.**

No black type battery of this size and quality could be sold at the above price but for our new policy.

You can obtain this battery at any dealer's—but if any difficulty send direct to factory. Include nothing for postage if you mention your dealer's name and address.

**LISSEN NEW PROCESS BATTERY** is rated at 60 volts, but goes considerably over.

10/6

(Price would have been  
13/- but for new  
policy.)



**LISSEN LIMITED,**  
Machine Works, 70-72, Fournes Lane,  
Jelmsdon, Surrey.  
Managing Director Thomas N. Cole.

WHY DON'T YOU  
BUILD YOUR OWN  
LOUDSPEAKER—  
*and discard your telephones?*



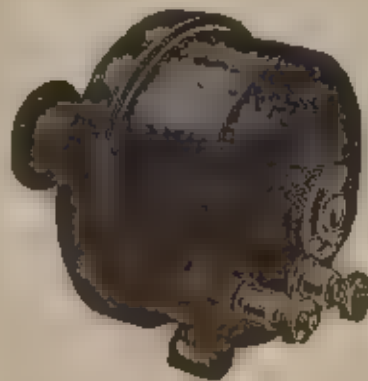
There are LISSNOLA loudspeakers everywhere—ten of thousands of people have had their own arm to go with the LISSNOLA loudspeaker unit—which is the essential sound reproducing base you must have and saved pounds without sacrificing anything in quality or volume of reproduction. What they have done you can also do—easily and economically. Act by far less than the price of a pair of headphones you can have a big, full-size loudspeaker.

carrying with it our pledge that you will find it equal to any expensive speaker. Prove this before you buy.

**Make This Test:** Go to your nearest dealer, ask him to put on the most expensive loudspeaker in his stock, note its performance, then put the same horn on the LISSENOLE and see if you can notice any difference. Compare performance only, ignore the difference in price.

Then think what you save by building your own horn. Your dealer will demonstrate willingly—he will also explain how easily you can turn your gramophone into a radio loudspeaker, using the LISSEOLA horn and you can use the LISSEOLA with its unique reed to take a cone or any other diaphragm working on the reed principle.

Give your dealer a call—now—the time is here when you ought to be building to give yourself and all at home the enjoyment a LISSEOLA brings. Full size diagrams and clear instructions are enclosed with every LISSEOLA unit showing how to make a proved horn for a few pence as illustrated above.



THE  
LISSENOLA  
costs only

13'6

It is made mellow-toned for your enjoyment.

## THE LISSENOLA

**DEALERS:** Learn from us what our new policy of direct distribution means to you, if you have not already been advised. Orders for all WISEN parts in future should be sent direct to us—we now send our products straight into your shop from factory.

**LISSEN LTD., LISSENIUM WORKS,**  
300-320, Friars Lane, Richmond, Surrey.

Managing Director T. N. Cole.

## STARTLING THE TRADE WITH A NEW LISSEN TRANSFORMER



### Powerful Amplifiers now within the reach of all!

**D**OWN the path of radio progress nothing of its kind perhaps has been quite so remarkable as the development of this new Lissen transformer.

Trade buyers who came to us during the first few days of the Olympia Exhibition scarcely believed it when we told them the price of this new Lissen part. After taking away samples however, many of them came back to order and to urge for quick delivery—those who did not come back ordered direct to factory **ORDERED AFTER PROVING PERFORMANCE.**

Private users who have also tested have told us they have found the results equal to expensive transformers they were previously using.

We knew all this would be the case, BECAUSE THIS NEW Lissen TRANSFORMER WAS MADE PURPOSELY TO EQUAL THE PERFORMANCE OF EXPENSIVE TRANSFORMERS, AND SO GOOD IS IT THAT WE HAVE UNHESITATINGLY WITHDRAWN IN ITS FAVOUR ALL OUR OWN HIGH PRICED MODELS, which have been on the market and largely sold for nearly four years past.

Pure, powerful, economical amplification is now at last within the reach of all.

By ourselves distributing direct to the retail trade we have cut out all wholesale profits. This new policy coupled with our ambitious production programme has been a big factor in enabling us to sell this new Lissen (LVA 5) OUTLET at its remarkably low price.

Not only so, but you get the very best in high grade transformer. Compare this new Lissen against any for tone purity and power. IT BEATS ALL! EVERYBODY EVERYWHERE EVERYWHERE ONE.

You can get it in your dealer's or direct from factory if any difficulty. If you are not satisfied with it at any time send it back to your dealer or send it back to us. You will find it suits every set and every valve you will want to use.

**Price 8'6** TURNS RATIO - - 3 to 1  
RESISTANCE RATIO 4 to 1  
—and guaranteed for 12 months.

Include no postage if you send direct, but please send dealer's name and address.

**LISSEN LIMITED, Lissenium Works,  
300-320, FRIARS LANE, RICHMOND, SURREY.**

Managing Director T. N. COLE.

## FELLOWS WIRELESS



### THE FELLOWS VOLUTONE LOUD SPEAKER

with adjustable  
diaphragm.

# 55/-

(Carriage forward.)

There is no finer Loud Speaker on the market than the Fellows Volutone. Standing 20 inches in height it looks an imposing instrument, while its adjustable diaphragm enables it to be set to a nicety to give a full, round, mellow tone which will fill a large room or hall without the least sign of distortion. It is only our well-known policy of dealing direct which enables us to offer you so fine an instrument at so favourable a price.



### The FELLOWS JUNIOR LOUD SPEAKER

Junior in name and price only. This loud speaker, which is supplied as standard with the famous Fellows Little Giant set, has brought delight to thousands of homes all over the country. It is fitted with an adjustable diaphragm and is ideal for use in medium sized rooms. It stands over 18 inches in height and is in every way a thoroughly well finished and pleasing instrument.

# 19/6

(Carriage forward.)

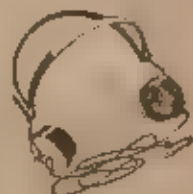
### FELLOWS LIGHTWEIGHT HEADPHONES.

An extremely comfortable and sensitive pair of headphones. The bands and earpieces being made of durable material, will not rust or tarnish and the weight complete is only 6 ounces.

Price

# 11/6

(Postage 6d.)



You can only obtain Fellows Apparatus direct from us or from our Branches. Send us your order to-night.

**FELLOWS, PARK ROYAL, N.W.10.**

Branches

**LONDON:** 30, St. Marks Place, Tottenham Court Rd. W.C.

**CARDIFF:** Dominion Arcade, Queen Street (C.A. 528).

**NOTTINGHAM:** 20, Broad Street (Nottingham 544).

**BRIGHTON:** 21, Queens Road (Brighton 195).

**BIRMINGHAM:** 24B, Corporation Street.

SEND FOR  
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CATALOGUE  
No. 3  
FREE

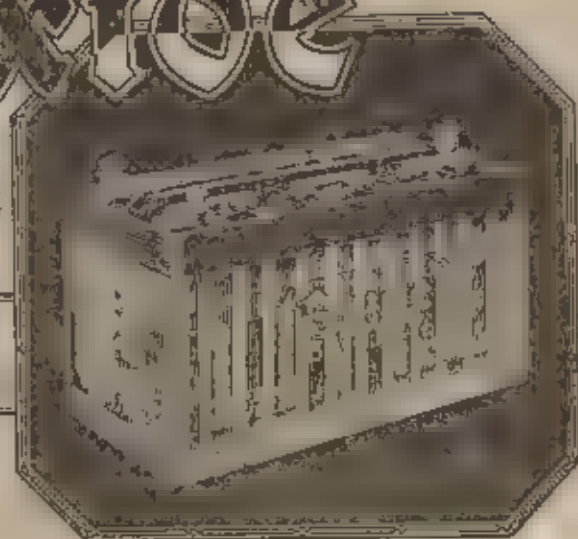
## BUY DIRECT AND SAVE MONEY



# Exide

THE  
LONG LIFE  
BATTERY

Top WH  
High Tension  
Battery



## Keep up to date.



Type DTG  
& DFG

These are the best  
type of batteries for  
small and medium sets.

Price  
DTG each DFG  
4/6 8/6



Type WZG3

These are the best  
type of batteries for  
small and medium sets.



Type CZG4

In these containers,  
these cells are ready  
to use in any capacity  
and under various  
plates and connections.

The rapid improvements made in the quality of wireless circuits and components necessitate the use of the best batteries in order to bring the best out of the modern wireless set.

Over 30 years' experience of successful battery manufacture, combined with progressively developed design, have produced the present high standard of Exide excellence.

Use Exides only and keep up-to-date.



TYPE 3-CZ 5-1

Type CZ.

A most efficient and robust L.T. battery embodying the highest quality material and workmanship.

Capacity range, 5 to 120 amp. hrs. Supplied in covered or glass containers.

3-CZ 5-1 Type.

Capacity 50 amp. hrs. (actual).

Price, £2 : 15 : 6.

Type WH.

This High Tension battery is supplied in 24-volt units in multi-compartment moulded glass container with mid-point tapping.

Surface leakage is eliminated by sealing in all the mid-point connections.

It is ready for use after merely filling with acid. Exide H.T. batteries are the most satisfactory source of H.T. in existence and are recommended by all recognised authorities.

Price: WH type, 24-volt unit, 30/-.  
(Excluding acid.)

Send for Catalogue W.

Advertisement of the Chloride Electrical Storage Co., Ltd., Clifton Junction, Nr. Manchester

## H.T. Current direct from your Electric Lighting Mains

### GECOPHONE

## HIGH TENSION UNITS dispense with H.T. Batteries

The efficiency of any receiver is directly dependent upon its High Tension current supply. With the GECOPHONE H.T. Battery Eliminator the efficiency of your set is constant, as an even voltage is always maintained. Running costs are negligible—absolutely no hum—maintains 100% efficiency—improves reception—and pays for itself over and over again.

for  
A.C.  
Mains

NOTE  
for Full Particulars

You can make  
your own H.T. Unit (A.C.) with  
GECOPHONE COMPONENTS

For those who wish to build their own High Tension Battery Eliminator (for use with A.C. Supply), complete sets of parts ready for assembly can be purchased.

Osram  
Valves

Your guarantee of better  
wireless.

## The G.E.C.—your Guarantee

Adm. of The General Electric Co., Ltd., Magnet House, Kingsway, London, W.C.2

## Choose your Valves carefully —

For —  
ONE-CELL ACCUMULATORS

### "Cosmos" DE.11

The 11-Volt Valve that works well off a Dry Battery



1 amp. at 110 v. a.c. 100  
Amp. at 110 v. d.c. 100

14/-

### "Cosmos" SP.18/R SHORTPATH RED SPOT



The real 2-Volt Power Valve

1 amp. at 110 v. a.c. 100  
Amp. at 110 v. d.c. 100

14/-

### "Cosmos" SP.18/G SHORTPATH GREEN SPOT



A 2-Volt High Amplification Valve

1 amp. at 110 v. a.c. 100  
Amp. at 110 v. d.c. 100

14/-

### "Cosmos" SP.18/B SHORTPATH BLUE SPOT



The 2-Volt Resistance Capacity Valve

1 amp. at 110 v. a.c. 100  
Amp. at 110 v. d.c. 100

14/-

A CAREFUL choice of the valves for use in the various positions of a receiving set will often make a wonderful improvement, and the time spent in making the choice is well worth while

Brief particulars of the well known "Cosmos" Valves for working off one-cell accumulators are given here. Similar details of "Cosmos" 3-cell Valves will be given in next week's issue of this journal.

Particular attention is drawn to the "Cosmos" S.P.18 B (Blue Spot) Valve which is specially effective when used with the modern method of Resistance Capacity coupling, equalling the amplification obtained with L.F. Transformers and general purpose valves, with all the recognized advantages of resistance coupling.

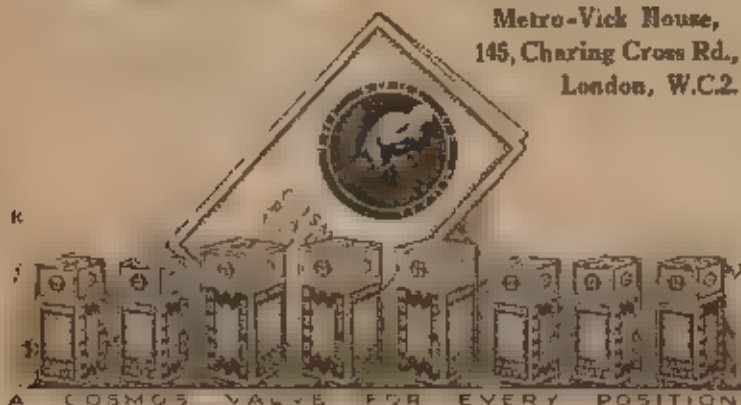
To assist you in making a careful and satisfactory choice of a valve for each position in your set, the booklet illustrated below has been produced. It includes an easily understood table showing the best types of valves for use in various kinds of circuits.

Your dealer would be very pleased to give you a copy of the booklet and also of other "Cosmos" folders describing the well-known Cosmos Receiving Sets and components.

If by any chance you should have any difficulty in obtaining, write to —

**METRO-VICK  
SUPPLIES LTD.**

Metro-Vick House,  
145, Charing Cross Rd.,  
London, W.C.2.



# FELLOWS WIRELESS



**£6.15.0**  
COMPLETE, AS BELOW

"My Little Giant in every way exceeded my expectations." (Mr. Cooper, St. Albans.)

You may pay double the price, but you will not get the Volume, Clarity and Range afforded by the Little Giant Sets.

4 MODELS.

ALL DULL Emitter VALVES.

Specification.	Little Giant I	Little Giant II	Little Giant III	Little Giant IV
Receiver Including Magnetic Receiver	£2 2 6	£3 7 0	£4 12 6	£6 5 6
Working 4-Volt D.E. Valves	1 8 1	1 0 1	1 2 1	1 2 1
2 1/2 Battery Dry Valve	1 6 1	1 6 1	1 6 1	1 6 1
Fellows 4V Accumulator	1 12 6	1 12 6	1 12 6	1 12 6
Actual Installations, Wiring Instructions	1 6	1 6	1 6	1 6
Headphones (H) or Junior Loud Speaker (LS)	1 6	1 6	1 6	1 6
<b>Total Cash Price</b>	<b>£4:4:6</b>	<b>£6:15:0</b>	<b>£8:5:0</b>	<b>£10:10:0</b>
Deferred Payments. With Order	24 6	38 4	46 6	59 0
6 Monthly Payments of	12 3	19 3	23 4	29 6

#### HOW TO OBTAIN THESE WONDERFUL SETS.

- You can inspect and purchase Fellows apparatus at any of our branches (addresses given below)
- You can "order" the full cash value in P.O. Money Order Treasury Notes or "request" direct to us or to our branches
- You can obtain your set on the Deferred Payment System by enclosing with your order the appropriate first instalment as shown above and in waiting direct to our depot Office

Note: All Fellows sets can be supplied on 7 days' time if full cash value is notified. Money will be refunded in full if you are dissatisfied in any respect.

All Goods sent packing free, carriage forward.

**FELLOWS, PARK ROYAL, N.W.10.**

#### Branches

Send for 48-pp.

Catalogue No. 10

FREE

LONDON 20, St. Mark Street, Tottenham Court. Rd., W.C.  
(Museum 5200)  
CARDIFF Darnley Road, Queen St. Cardiff (445)  
NOTTINGHAM 20, Bridge Street Lane. (Nottingham 551)  
BRIGHTON 21, Queen's Road (Brighton 459)  
TOWNIDGE 24, Quarry Hill (Leeds 172)  
BIRMINGHAM 242, Corporation Street.

**BUY DIRECT AND SAVE MONEY**



## QUALITY RHEOSTATS

previously 4/- — NOW 2/6



LISSEN quality look how they are made the wires cannot lift and short the contact brush rides firmly yet smoothly the heat-resisting former cannot soften there are a considerable terminals and the combined knob and pointer will fit flush with the neat photo-engraved dial when mounted. Lastly note the irresistible appeal of the price, made possible by our big production programme backed by our new direct-to-dealer distribution policy which cuts out all wholesale profits.

EVERY RHEOSTAT AND POTENTIOMETER  
LISSEN ONE-HOLE FIXING, OF COURSE

LISSEN 7 ohm rheostat	Previously	Now
" 20 ohms "	4/-	2/6
" Dual Potentiometer 400 ohms	6/-	2/6
	4/8	2/6

Before you buy any wire rheostat or potentiometer, first see a LISSEN and compare it.

DELIVERS ALL  
STORED-UP ENERGY



Use LISSEN FIXED MICA CONDENSERS made with scrupulous care accurate to 5 per cent. THEY NEVER LEAK. THEY NEVER VARY. THEY DELIVER ALL THEIR STORED-UP ENERGY, ALL THE TIME.

Capacities: 0001 to .001 1/- each (reduced price)

Capacities: .002 to .008 1/8 each (reduced price)

(One pair grid leak clips included free with each .001 and .002 capacity)



LISSEN GRID LEAKS—  
AN ACTUAL TEST



A recent LISSEN FIXED GRID LEAKS was left on the roof of the LISSEN Factory they were soaked by rain, they were baked by the sun then they were handed over to the LISSEN research department and carefully tested. In every grid leak the resistance was found unvaried and true to the marked value.

All capacities, previously 1/8, now 1/- each.

**Important to the trade!** Retailers who have not already been notified of our new direct-from-factory-to-dealer distributing policy should in their own interests communicate with us without delay. All orders must now be sent to us at Richmond, and not to usual factor.

**LISSEN LTD., Lissenium Works,**  
300-320, Friars Lane, Richmond, Surrey.

Managing Director

T. N. COLE

L75

DOUBLE PURPOSE  
VALVE HOLDER



Bend back springs for baseboard mounting or put through panel for panel mounting. Low loss, low capacity, meaning clearer, better signals.

LISSEN VALVE HOLDER, previously 1/8, now 1/- each.

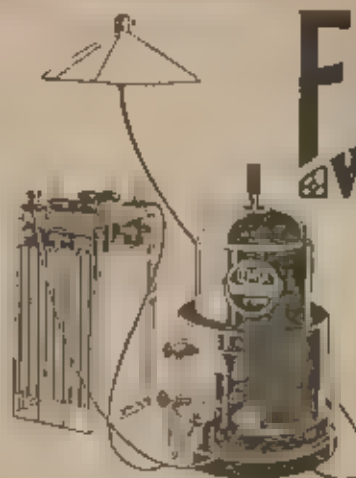
REAL RADIO  
SWITCHES

There is a LISSEN switch for every switching need. Your dealer has them all, or, if any difficulty, send direct.

	Previously	Now
LISSEN 2-way switch	2/6	1/6
" Series-parallel switch	3/8	2/6
" Double Pole Double Throw	4/-	2/6
" Key Switch	2/6	1/6

PARTS THAT PULL  
TOGETHER

When you are equipped with LISSEN Parts every vital part is pulling strongly with each other, and then you have a receiver which is the best you can ever get.



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CHARGE YOUR  
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AT HOME

45/-

The Fellows Accumulator Charger is essentially safe and simple to use. It quickly pays for itself in saved charging bills.

It cuts out the nuisance of taking accumulators to be charged.

Will charge 4-volt or 6-volt accumulators. Just plug in to the nearest lamp holder, spin the spindle, connect the accumulator to be charged, and that's all. Full instructions sent with each one. You can't go wrong. (Note: To charge 2-volt accumulators connect two in series.)

Made for Alternating Current only. State voltage and frequency (shown on your meter) when ordering.



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D.C. - 50/-

A.C. - 70/-

Whether it is A.C. (Alternating Current) or D.C. (Direct Current) supply, just plug in to the nearest lamp holder and connect up to the H.T. terminals on your set.

Fellows Mains Units are made in two types, each giving 10-15 milliamperes H.T. Current.

Type A can be supplied in two models, one to give a maximum of 50 and the other to give a maximum of 100 volts. Please specify model when ordering.

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Full instructions sent with every set.

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E. J. N. 1926.



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SO SIMPLE A CHILD CAN USE IT -  
SO PERFECT AN EXPERT CAN APPRECIATE IT!  
IMPROVED MODEL "GEM" 2-VALVE SET.



The above instrument, which was exhibited at the National Radio Exhibition, represents a concrete example of the Edison Bell Value for Money putative Radio-Down to the smallest detail, but remarkably set has one Director, and one more, and a quartz stage. Its size is 12 x 10 x 4 inches. It is mounted on a solid base and fitted with 5.5 G. 2.5 and 1.5 mm. (1.5 mm.) diameter. Reaction is controlled by a novel lever movement with simple and the same use of the well-known Edison Bell Inductance Coils for 250-500 meters are also required.

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NOTES**      **PERFECT  
COMFORT**

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## THE LATENT ACHIEVEMENT

OF ACQUETIC BLINDNESS

USED IN HUNDREDS OF HOSPITALS

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the original. Price only  
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THE "ETHOVON" is admitted by all impartial  
judges to be the finest of the Horn Type Loud  
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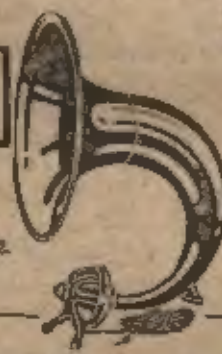
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Price  
42/-  
Complete

## HMH HEADPHONE CROSSWORD PUZZLE

which appeared in "The Radio Times" September 3rd.

1st Prize of £200 is awarded to F. Harrison, The  
Ganges and Dragoon, Newbury, Berks, whose  
entry contained one error.

2nd Prize of £50 is won by Miss Milne, 84, East  
Street, W.I., with two errors.

3rd Prize of £10 is divided between the  
following 5 competitors, whose entries  
contain three errors each—

R. W. Canoe, M.A., 45, Prospect Road, South-  
barnham, Cambridge Wells.

Mrs. Jewson, Linnfield, Poole Street, West Hartle-  
pool, Co. Durham.

Mrs. Armstrong, 88, Ditchburn Avenue, Colchester.

G. Bull, Allanday Road, Bracknell, Berks.

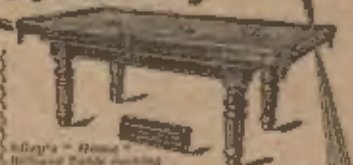
P. Cameron, 21, Stone Road, Stokeness, Kent.

As so many competitors submitted entries with four errors, it is impracticable to  
award the 25 Consolation Prizes, and the directors of Messrs. Harry Morser & Co.  
(Wireless) Ltd., have decided to add these to the prize list of the competi-  
tion appearing in "The Radio Times" of October 15th, thus making 50  
consolation prizes in addition to the premier awards.

HARRY MORSER & Co. (Wireless), Ltd., 67-68, Hatton Garden, E.C.1.

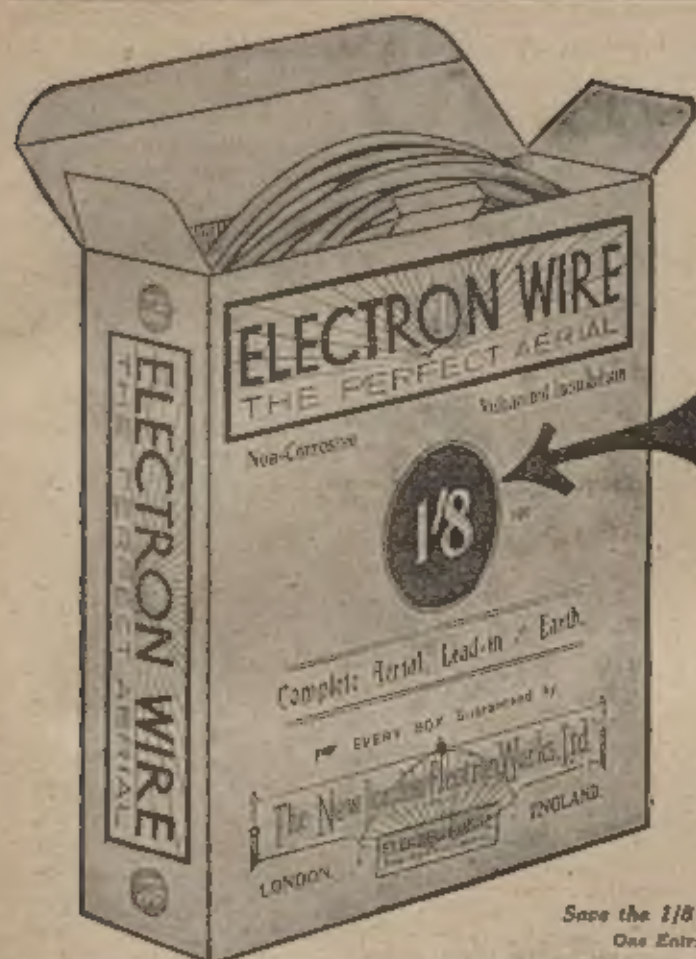
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One Entry.

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MOST  
AMAZING  
EARTH  
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**2/6**

SAVE THE 2/6 DISC.  
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WIRE YOUR SET WITHOUT SOLDER.  
Perfect connections guaranteed.  
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2 Entries.

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For Long-distance reception.

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containing the words  
"Registered Design."  
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1 Entry.

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100 feet - - 2/-  
(50 ft. double)  
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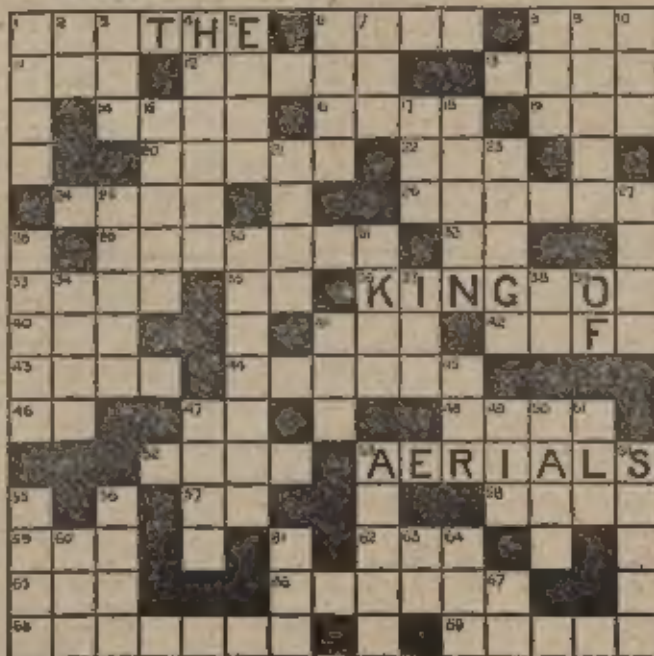
300 feet - - 5/- 500 feet - - 8/-  
(150 ft. double) (250 ft. double)  
5 Entries. 8 Entries.



### CLUES DOWN.

- |                               |                           |
|-------------------------------|---------------------------|
| 1. Blade, 15 abstract.        | 21. Doubt.                |
| 2. Examination.               | 22. Certain.              |
| 3. Over.                      | 23. E.E.C.                |
| 4. Large inn.                 | 24. Perform.              |
| 5. Level.                     | 25. Proposition.          |
| 6. Cross gables.              | 26. Part of the rite to   |
| 7. Continued.                 | 27. In.                   |
| 8. Help.                      | 28. Side of earth.        |
| 9. Mary, tapering body.       | 29. The ocean.            |
| 10. Enclosure.                | 30. Alone.                |
| 11. Islands.                  | 31. To navigate.          |
| 12. Edge.                     | 32. Measure.              |
| 13. Dry.                      | 33. Lively.               |
| 14. Cross.                    | 34. Narrow openings.      |
| 15. Marble.                   | 35. Freshness.            |
| 16. Turkish institution.      | 36. Outlet.               |
| 17. Future Russian.           | 37. Small creek.          |
| 18. Parliament.               | 38. Actual.               |
| 19. Inspired by surroundings. | 39. Dental.               |
| 20. Mock.                     | 40. Future.               |
|                               | 41. Doctor (abbreviated). |

WHEN YOU HAVE  
WORKED OUT YOUR  
SOLUTION ASK YOUR  
WIRELESS SHOP HOW  
YOU MAY WIN £500.



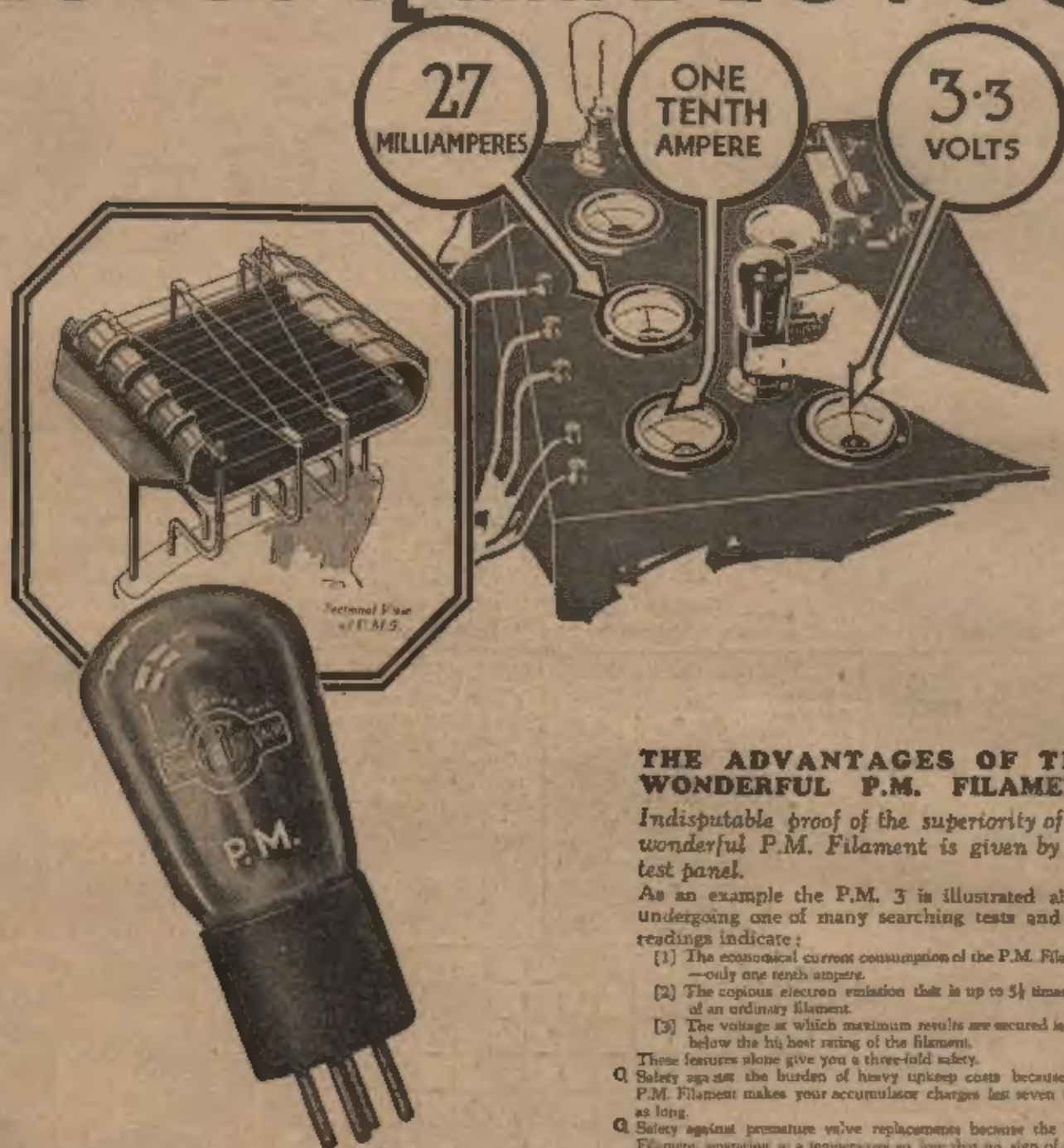
### CLUES ACROSS.

- |                          |                          |
|--------------------------|--------------------------|
| 1. Tawny.                | 39. Total.               |
| 2. Acid.                 | 40. To not pain.         |
| 3. Serpent.              | 41. Seat.                |
| 4. The definite article. | 42. Consequence.         |
| 5. Open, palm.           | 43. Colors.              |
| 6. Fit for me.           | 44. Scriptural goodness. |
| 7. Religious act.        | 45. Myself.              |
| 8. Feb.                  | 46. Room.                |
| 9. Violent noise.        | 47. Animal.              |
| 10. Understanding.       | 48. Eyes.                |
| 11. It is.               | 49. Culture.             |
| 12. Tag.                 | 50. Custom.              |
| 13. Matched.             | 51. Conclusion.          |
| 14. Excesses.            | 52. Persons.             |
| 15. At home.             | 53. Widely, expansively. |
| 16. Employers.           | 54. Layer of earth land. |
| 17. On high.             | 55. Pull along.          |
| 18. Sphere of influence. |                          |

YOU MAY SEND, IN AS  
MANY ENTRIES AS YOU  
LIKE. ASK YOUR WIRELESS  
SHOP FOR PARTICULARS,  
OR WRITE DIRECT TO  
The New London Electron Works Ltd.  
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THE P.M.2 (Power) 0.1 amp. 18/6

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